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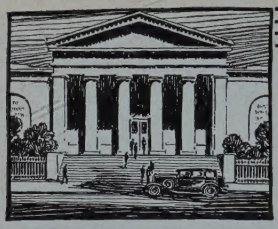
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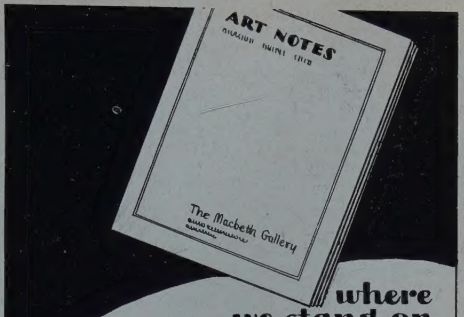
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THE AMERICAN MAGAZINE OF ART

SEPTEMBER, 1930

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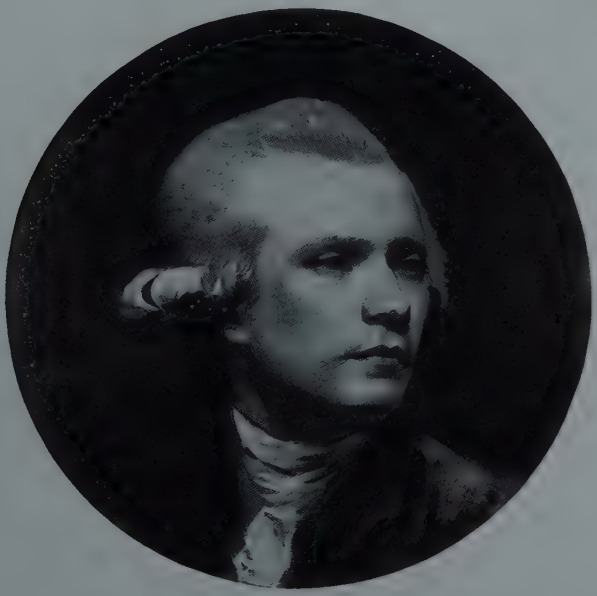


THISTLEDOWN BROWN AND HER PONY

BY

ALICE KENT STODDARD

THE
AMERICAN MAGAZINE OF ART
VOLUME XXI SEPTEMBER, 1930 NUMBER 9



JOHN SINGLETON COPLEY—SELF-PORTRAIT
LENT BY MRS. GARDINER GREENE HAMMOND

ARTISTIC PURITANS

BY FREDERICK W. COBURN

ONE HUNDRED portraits of the Puritan era and the later colonial period of Massachusetts history, constituting a Tercentenary exhibition at the Boston Museum of Fine Arts, June 18-September 15, 1930, attest to the continuity of the art of painting from the first days of the settlement of Boston to and through the American Revolution. Not every limner of course, who during these 150 years plied his calling among the divines, politicians and well-to-do merchants of the colony, was an inspired genius. Some of the Puritan primitives are crude if sincere. The Boston Tercentenary show, withal, will do something to dispel a prevalent and popular notion of the hostility of the English and New England Puritans toward all the arts.

It was actually, of course, against certain forms of religious art, not against art in general, that Cromwell's berserkers committed their outrages, and into this pillaging a soldierly lust for loot entered. The record of the English Commonwealth in reviving the tapestry works at Mortlake, and in laying down monumental brasses can

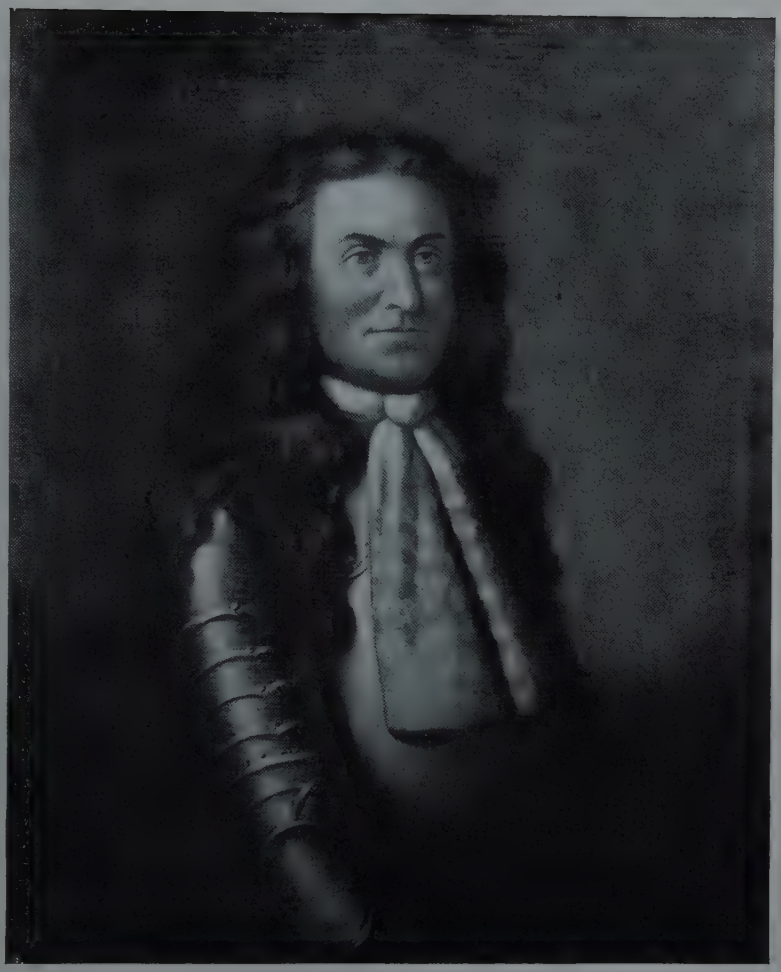


JOHN ENDECOTT, FIVE TIMES GOVERNOR OF MASSACHUSETTS BAY COLONY

ARTIST UNKNOWN. OWNED BY WILLIAM CROWNINSHIELD ENDICOTT, ESQ.

be cited. Cromwell insisted that the wart on his face be included in his portrait, but he was not averse to being painted. Neither were others of the Commonwealth leaders, among them Sir Henry Vane, whose fine portrait by Sir Peter Lely, owned by C. M. Davenport, is in the seventeenth century gallery of the Boston exhibition.

Bringing their Lares and Penates with them, with portraits among these if the family was wealthy and important, came the Puritans of the Great Migration. They had hardly settled in the Massachusetts Bay Colony before pewterers, silversmiths and joiners began to practice their artistic crafts. There was less encouragement in a town smaller than the present day Billerica, Massachusetts, or Milford, New Hampshire, toward the art of painting. Church decoration was not favored, and the vogue of historical painting even in England had scarcely begun. A limner's efforts were likely to be confined to likenesses—and to house painting. Within this prescription art was produced continuously. Boston, a village on the New England coast, saw the making of more pictures, certainly, than would be credited to an average twentieth century American town of 5,000 people. It is probable that, relatively to population and



SIR EDMUND ANDROS (1637–1713) FOR THREE YEARS GOVERNOR OF MASSACHUSETTS

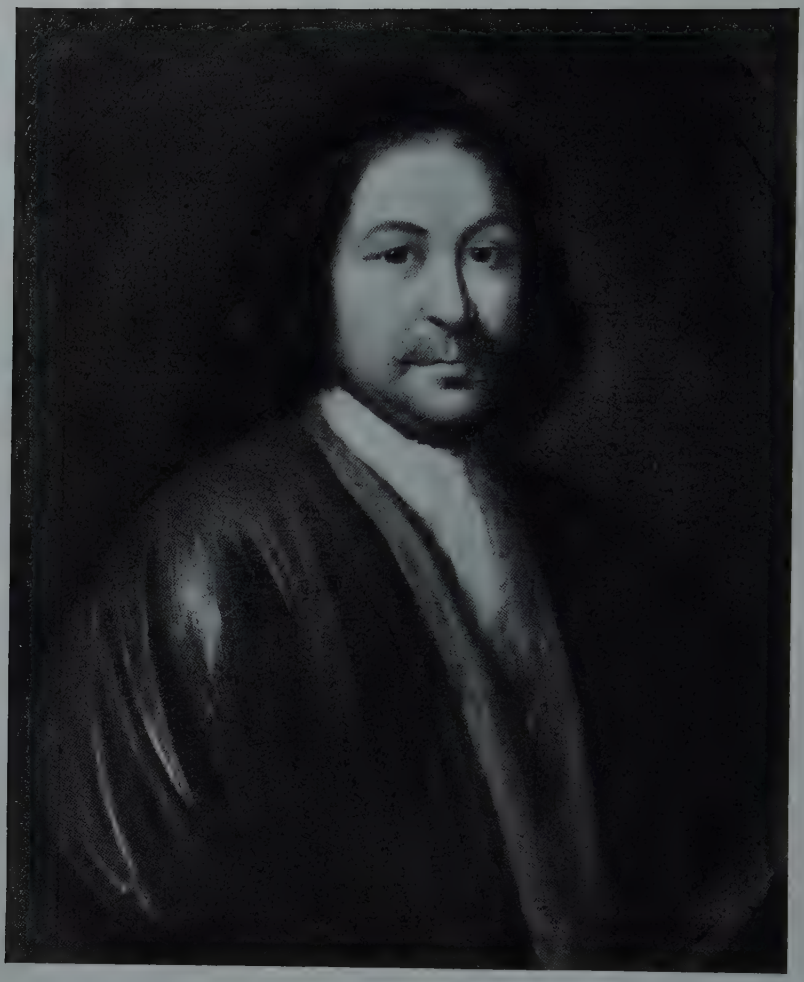
ARTIST UNKNOWN. OWNED BY THE RHODE ISLAND STATE LIBRARY

wealth, the Puritan colonists gave more support to art than do Americans of 1930.

The portraits of the Puritan period proper, from 1630 to about 1730, are grouped in the Boston exhibition around the likenesses of two early governors: John Endecott and John Winthrop. Primitive as some of the neighboring pieces are the whole effect of the gallery is certainly one of dignity and artistic effectiveness. The collection lacks the portrait of Governor Bellingham, initialed in 1641 by "W. R." whom its owner, Mr. Thomas B. Clarke of New York, has plausibly guessed to have been William Read, mariner and mapmaker of Boston; but it has several other key pieces of an era generally supposed to have been utterly devoid of art.

The John Endecott portrait, owned by William Crowinshield Endicott of Danvers, treasurer of the Boston museum, is from an unknown and somewhat inexpert hand. Were it shown among canvases by the minor Dutch painters of the seventeenth century it would be thought quaint and delightful rather than highly competent.

The John Winthrop apparition, which was lent by the American Antiquarian Society, Worcester, was, in all probability, painted in Boston after the governor's death. It



WILLIAM STOUGHTON (1631–1701) EVERT DUYCINCK

Some-time governor. Appointed in 1680 with Samuel Nowell to defend the province in England. Painted by Duycinck, a Dutch painter from New Amsterdam, 1685. Owned by Boston Athenaeum.

closely resembles a miniature which came over with many other Winthrop treasures in the Arbella. A letter of 1691 now at the Massachusetts Historical Society, requests the loan of the miniature, for the purpose of making a "grate copy" of it. Frederic Winthrop, a descendant who has paid much attention to the many Winthrop portraits of the generations from the sixteenth through the nineteenth centuries, believes the American Antiquarian Society canvas to be this copy.

Evert Duycinck, able Dutch painter of New Amsterdam, has been suggested as having possibly conveyed hints and helps to the early New England limners. He painted, presumably in Massachusetts in 1685 a very handsome likeness of the sagacious William Stoughton, sometime acting governor and the first chief justice of the commonwealth. It is owned by the Boston Athenaeum, being possibly one of the works that caused Nathaniel Hawthorne to make his often quoted Philistine observation to the effect that his art education was improved when he discovered one old portrait



GOVERNOR SIR HENRY VANE (1612–1662)

Friend of Milton: Critic of Cromwell: A major figure in English History. Was briefly of Massachusetts

PORTRAIT ATTRIBUTED TO SIR PETER LELY. OWNED BY C. M. DAVENPORT

to be somewhat less ugly than the others!

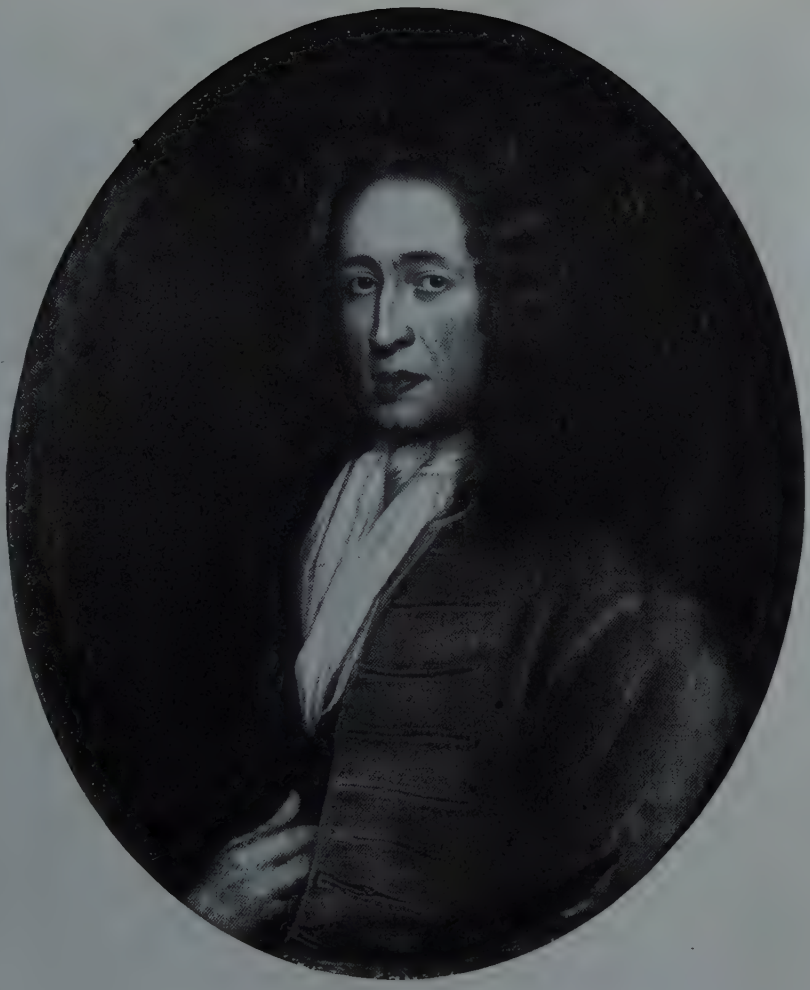
The Duycinck piece is more sophisticated than some other works of its time lent for this exhibition, such as the naive but rather sumptuous presentment of Major Thomas Savage (1607-1681) by an unknown but not inexpert hand; the Simon Bradstreet (1603-1697), also anonymous and seeming to have been made by no mere tinker; and the Edward Rawson (1615-1693), long secretary of Massachusetts, whose crudely primitive portrait looks as most people like to fancy all the Puritans must have looked.

Sir Edmund Andros (1637-1713), the good colonial administrator who had a bad break during his New England governorship of the years 1686-89, was somewhere and by somebody portrayed in armor on a canvas now belonging to the State of Rhode Island. It makes a distinctive and amiable personality of a handsome and honorable man to whom the standard American histories have done scant justice. One's guess is that the original picture was painted in New York where Andros was a successful and popular governor.



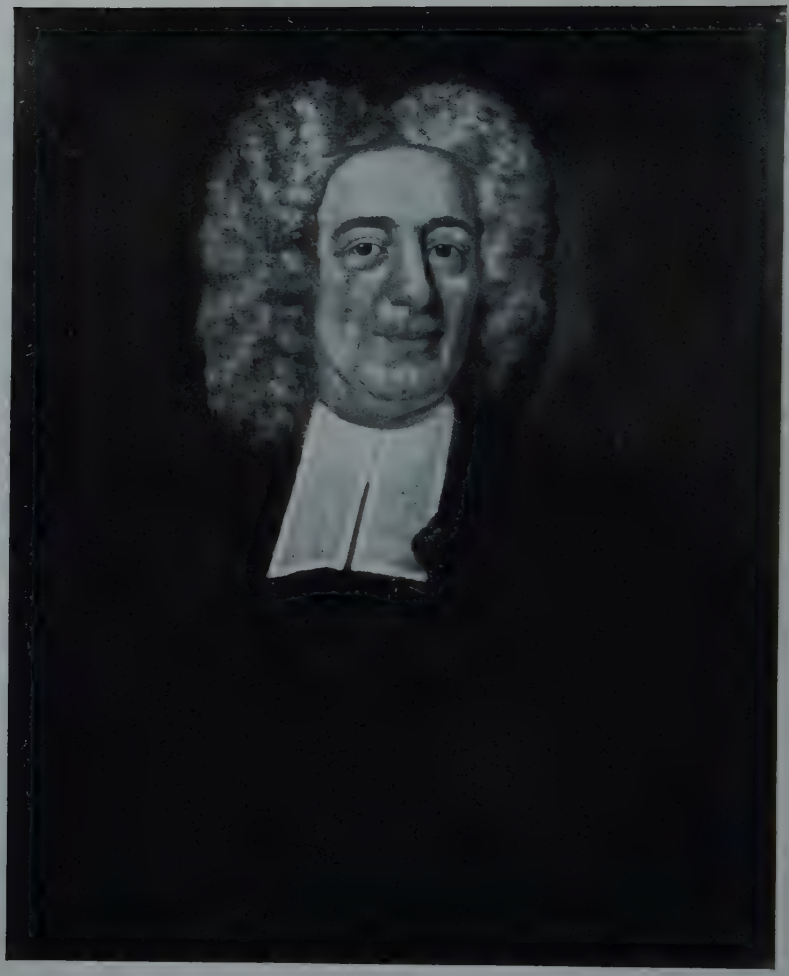
JOHN WINTHROP (1588–1649)

ELEVEN YEARS GOVERNOR OF THE MASSACHUSETTS BAY COLONY. PAINTING ATTRIBUTED BY SOME TO VAN DYCK; SUPPOSED BY OTHERS TO HAVE BEEN COPIED IN 1691 FROM A MINIATURE STILL IN THE POSSESSION OF THE WINTHROP FAMILY. LENT BY THE AMERICAN ANTIQUARIAN SOCIETY, WORCESTER



JEREMIAH DUMMER (1645–1715)—SELF-PORTRAIT

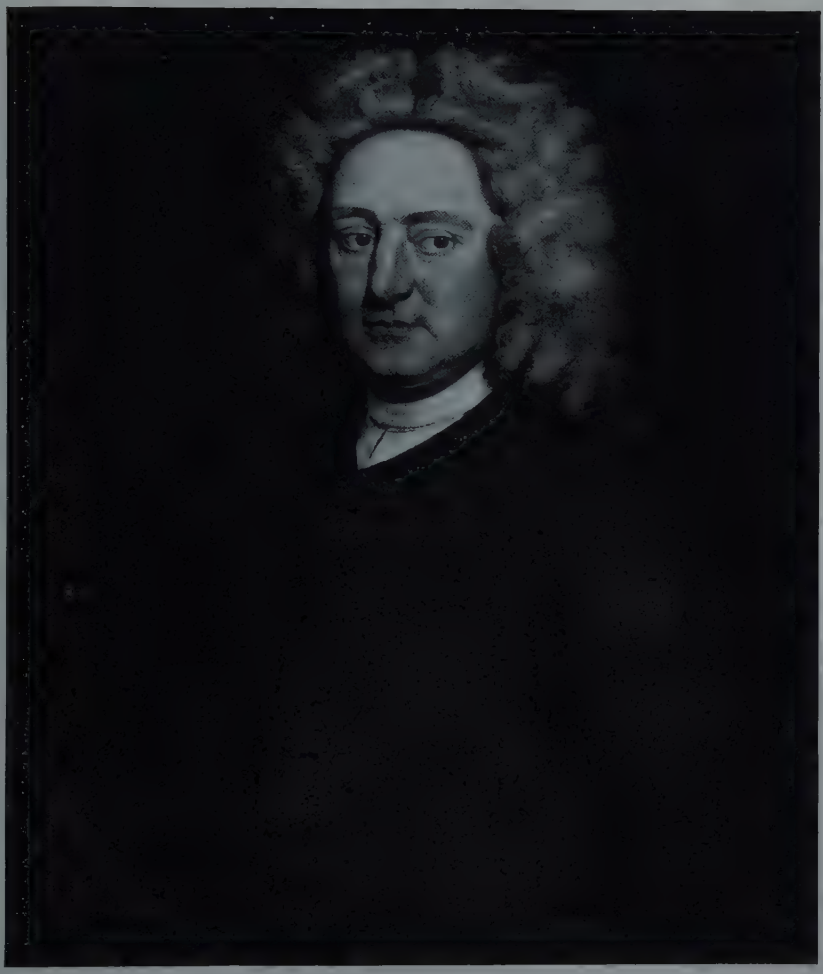
SILVERSMITH, ENGRAVER, PORTRAIT PAINTER, MAGISTRATE; SON OF RICHARD DUMMER, ONE OF THE WEALTHIEST AND MOST INFLUENTIAL OF THE FIRST SETTLERS. FATHER OF JEREMIAH DUMMER, EMINENT ENGLISH JURIST, AND LIEUTENANT-GOVERNOR WILLIAM DUMMER OF MASSACHUSETTS. OWNED BY PAUL M. HAMLEN, ESQ.



THE REVEREND COTTON MATHER (1663–1728) PETER PELHAM

ENGRAVINGS OF THIS PORTRAIT OF "THE PURITAN PRIEST" HAVE FIXED POPULAR CONCEPTION OF PURITAN TYPE

Portraits by Jeremiah Dummer (1645-1718) of himself, his wife, Anna Atwater Dummer, and his brother-in-law, John Coney, the silversmith, stand as the culmination of the portraiture of the Puritan epoch. Only since 1921, when Frank W. Bayley identified Dummer's signature on his own and his wife's portraits, previously called "Sir Godfrey Knellers," has it been known that this silversmith, engraver, magistrate, military man and legislator of the town of Boston was a limner—probably the first native-son artist painter of English-speaking North America. Five portraits are now definitely attributed to Dummer, and a considerable body of information concerning him has been amassed. How or where he learned to paint has not been discovered. He may have had suggestions from his North End neighbor, Thomas Child (1655-1706), painter- stainer, whose fine portrait of Governor Sir William Phips was lent for this exhibition by Honorable William Tudor Gardiner. Some have conjectured that he learned from Duycinck who evidently visited Boston and who would have been a competent teacher. Reasonably certain it is that this versatile man, whose social con-



WILLIAM GREENE (1696–1758) PETER PELHAM

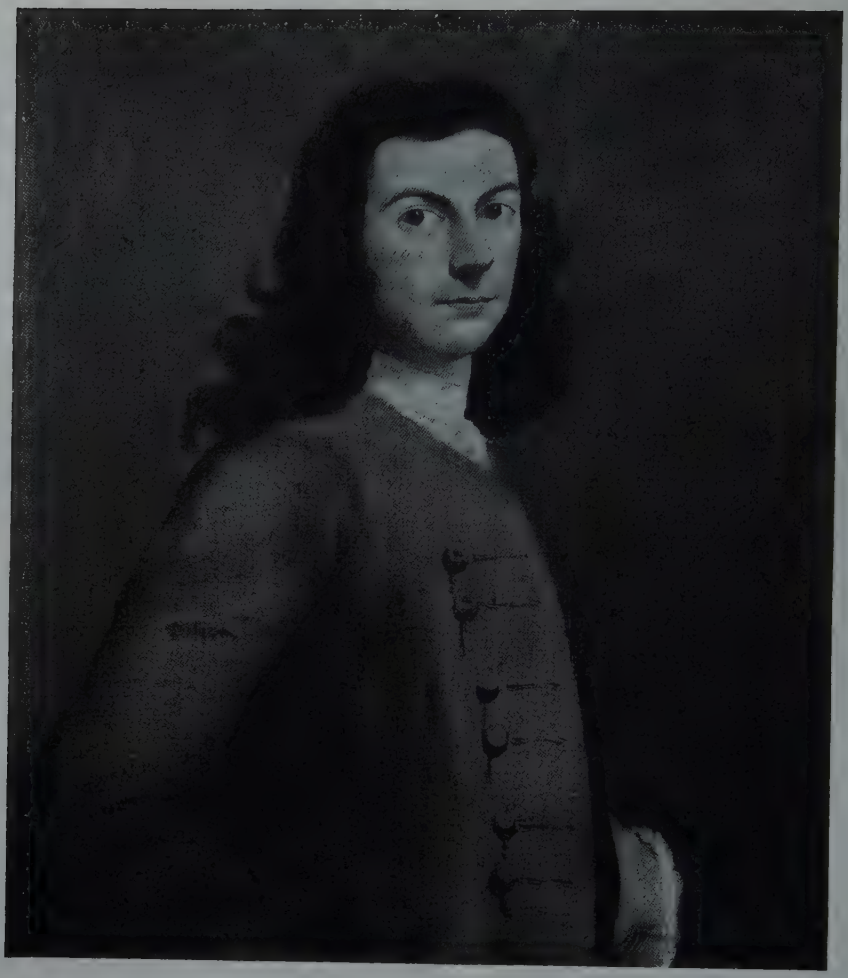
Governor of Rhode Island 1743-1758, substantia and important man of his time

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nections were of the highest and whose biography discloses remarkable public activities for a busy artisan to have pursued, made himself at least a tolerable painter. The Dummer portraits which were first discovered belong to Paul Mascarene Hamlen, of Boston, a Dummer descendant.

Jeremiah Dummer may well have known about, if he did not actually paint, the very charming likenesses of Paul Dudley (1675-1752) and his wife, Lucy Wainwright Dudley (1684-1756), which belong to the Boston Athenaeum. His contacts with the Dudley family were many and intimate. Paul Dudley became in 1701 attorney general of the province of Massachusetts, continuing until made chief justice in 1718. The Dudley portraits are obviously of young people, and must have been painted during Dummer's lifetime. The compilers of the Museum of Fine Arts catalogue cautiously ascribe the likenesses to "anonymous."

During a few years of the last decade of its first, or Puritan, century Boston may have been as barren of art as the conventional historians from Dunlap through Susanne Lafollete have liked to depict it as being. After Dummer's death in 1718 there



ROBERT FEKE (1705–1750) SELF-PORTRAIT

OWNED BY THE REVEREND HENRY WILDER FOOTE

may have been no resident portraitist in Boston—unless it were Nathaniel Byfield, known to have painted a portrait in 1713.

Soon, however, came in 1726 from London, bringing with him as credential a fine portrait he had made of Governor Samuel Shute (now owned by Mrs. Thomas Brattle Gannett), Peter Pelham (1684-1751), admirable painter and mezzotinter, evidently determined to occupy a stand otherwise vacant. He seems to have had as an early sitter the aged Cotton Mather, whose likeness was lent for the Boston exhibition by the American Antiquarian Society. In its present state it does not show Pelham at his best. An abler canvas of his, or at least better preserved, is the Governor William Greene, of Rhode Island, lent by Mrs. Charles Pelham Curtis, jr. This reveals Pelham as one who might have taken rank with Richardson and Hudson had he stayed in England.

What this active Pelham man, who taught a dancing and arithmetic school in Boston, even while he painted and engraved, looked like in his last year was recorded by his precocious stepson, John Singleton Copley, in the portrait disclosing engraver's tools and other accessories lent by Charles Pelham Curtis, of Boston. Several good Peter Pelham portraits hitherto unknown have come



ROYALL FAMILY GROUP, Painted about 1774 ROBERT FEKE

Persons represented are, from left to right: Mary Palmer, Penelope Royall, Elizabeth Royall (child), Mrs. Isaac Royall, Jr., and Isaac Royall, Jr. All were reared at the Royall House, Medford, still a landmark. Painting owned by Harvard University

to light in the past few years, and Professor Guernsey Jones's discovery of the Copley-Pelham correspondence, published by the Massachusetts Historical Society, has contributed a few biographical data not accumulated by the industrious Mr. Whitmore for his sketch of a generation ago.

If Peter Pelham had thought to have the Boston business to himself he reckoned without the thrifty Scot, John Smibert, formerly of the Edinburgh Grassmarket, who in 1728 came out to Rhode Island with Bishop Berkeley and who, after the collapse of the ill-fated scheme of starting a college for the Indians in Bermuda, arrived in Boston in 1730, married Mary Williams, of good family, and opened an art center in what is now Scollay Square, consisting of his own painting rooms and a store for sale of art materials and engravings. This stand, incidentally has an art history extending down into the nineteenth century when it was the New England Museum. In Smibert's old studio painted John Trumbull, John Johnston and Washington Allston. For the Boston Tercentenary exhibition, which comes in the bicentenary year of Smibert's settling in Boston, several of the Scottish artist's best pieces have been selected, among which one of romantic interest is the Jean Paul Mascarene (1684-1760), depicted in full armor, an attractive presentation of a French Huguenot gentleman who became governor of Nova Scotia, the canvas now owned by Mrs. Edward R. Warren, a descendant of both Mascarene and Dummer.

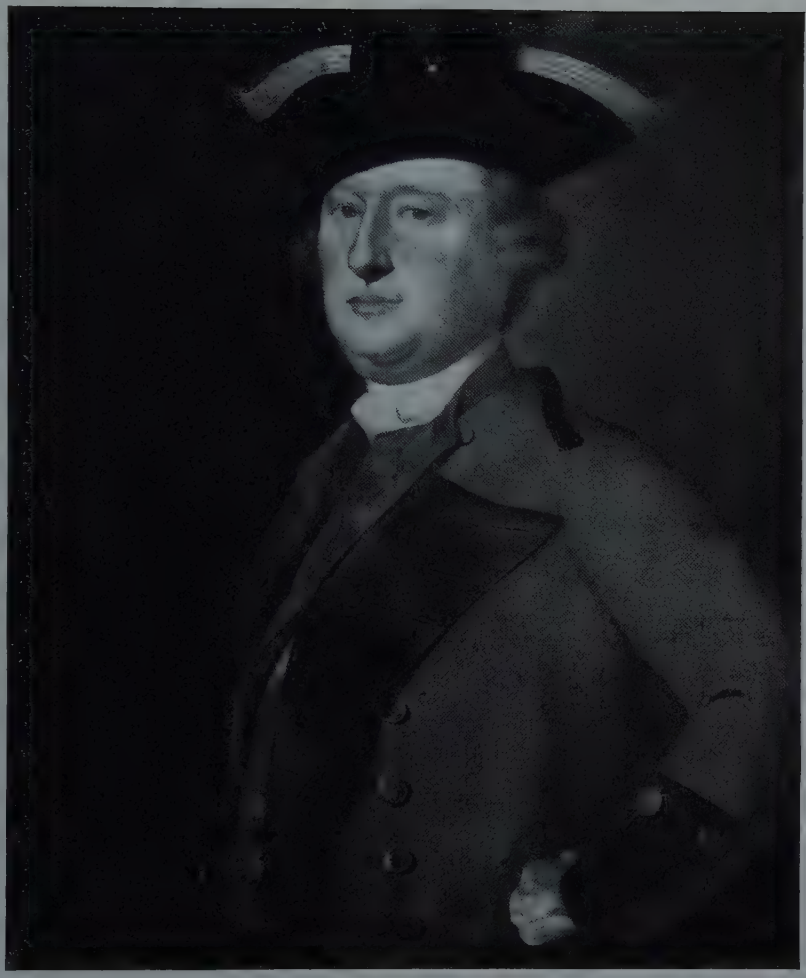
The exhibition does not ignore Smibert's talented son, Nathaniel, who attended the Boston Latin School and, still a boy, painted the famous headmaster, John Lovell, and a pretty young lady, Dorothy Wendell. The younger Smibert died at 21, leaving a record of personal amiability and undoubted artistic ability.

Near Smibert's art center, in what is now Temple street, lived Joseph Badger (1708-1765), a hard working house painter and glazier. About 1740 Badger took to paint-



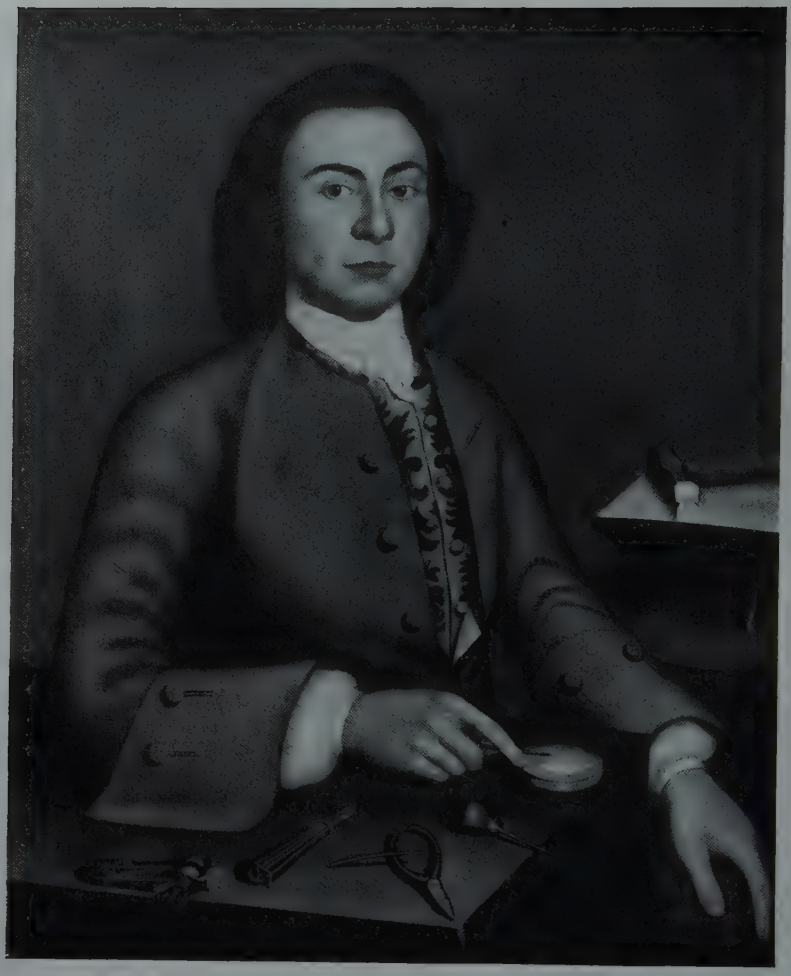
PAUL DUDLEY (1675–1752)

OF A CELEBRATED ROXBURY FAMILY. JUSTICE OF THE SUPREME COURT IN 1718 AND CHIEF JUSTICE IN 1745. PAINTER UNKNOWN. PAINTING OWNED BY THE BOSTON ATHENAEUM



JEFFERY, LORD AMHERST (1717–1797)

COMMANDER IN CHIEF OF THE AMERICAN COLONIAL FORCES IN 1758. PATRON OF AMHERST COLLEGE. BY JOSEPH BLACKBURN. OWNED BY HERBERT L. PRATT, ESQ.

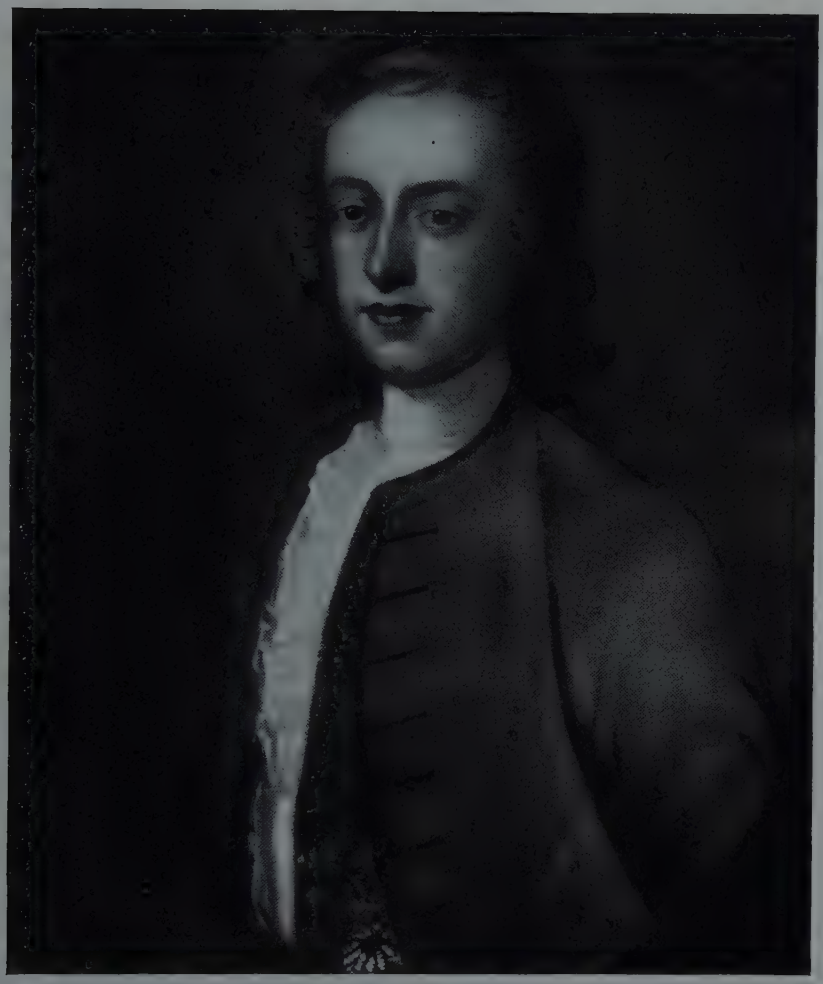


PETER PELHAM (1684–1751) by his step-son, JOHN SINGLETON COPLEY
OWNED BY CHARLES PELHAM CURTIS

ing portraits, never very well but with a certain grim sincerity and conscience. It is readily guessed that he bought his paints and other materials and perhaps had valued criticisms from John Smibert the Scot. His Judge Richard Wibird, in the Boston exhibition, is one of his best works.

Smibert, rich and prosperous, lost his eyesight about 1748. In that year appeared in Boston, quite likely by invitation, the Newport painter Robert Feke (1705-1769), who must have known Smibert at the Berkeley expedition time, and who may have been his pupil. Feke's self portrait, poignantly personal and poetic of aspect, has been lent for the exhibition by Rev. Henry W. Foote, his biographer; and from Harvard University has come one of the most important of Fekes, the large group picture of five members of the Royall family.

The somewhat mysterious Joseph Blackburn, still incorrectly named "Jonathan B." Blackburn in most of the art histories and on some museum labels, the very good itinerant painter who spent ten years, 1753-63, in Massachusetts and New Hampshire and who then disappeared *spurlos versenkt*, was inevitable in the Boston exhibition. His Jeffery, Lord Amherst, now owned by Herbert L. Pratt, of New York, was seemingly

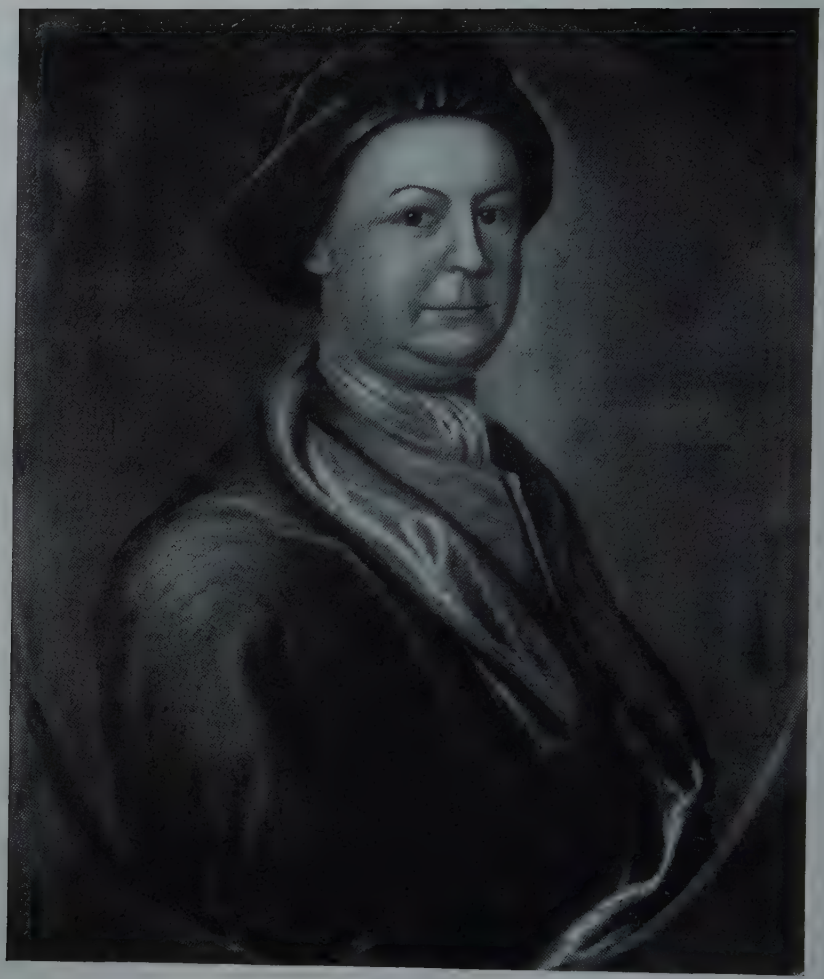


THOMAS HUTCHINSON (1711–1780), GOVERNOR OF MASSACHUSETTS 1771–1774
PAINTED BY EDWARD TRUMAN. OWNED BY THE MASSACHUSETTS HISTORICAL SOCIETY

painted about 1758 when the patron saint of Amherst College was commander-in-chief of the American colonial forces. Another of several strong Blackburns was the Dr. Joshua Babcock, depicting a Rhode Island supreme court justice who was a founder of Brown University, the portrait owned by Mrs. Ernest W. Bowditch.

A portrait of Governor Thomas Hutchinson (1711-1780), lent by the Massachusetts Historical Society, is signed by a painter still more mysterious than Blackburn—Edward Truman. Two or three of his signed pictures have been found, and otherwise nothing concerning him despite assiduous research.

With Copley and a few of his contemporaries the section of the Museum of Fine Arts exhibition is reached which reflects chapters of the history of American art with which everybody is more or less familiar. It once was supposed that the art of painting began on this continent with Copley and West! The carefully selected examples of Copley in the Tercentenary show proclaim his art as a quite magnificent conclusion of processes and traditions that were brought from England and were cultivated continuously from 1630 onward. The best of the American Copleys, those which he made before he took up residence in England, are so much



JOHN LOVELL (1710–1778), Long Head Master of the Boston Latin School

PAINTED BY NATHANIEL SMIBERT, SON OF JOHN SMIBERT, THE SCOTTISH ARTIST WHO SETTLED IN BOSTON. BECAUSE OF YOUNG SMIBERT'S EARLY DEATH, VERY FEW OF HIS WORKS EXIST. OWNED BY HARVARD UNIVERSITY

finer than most of the English Copleys that one might wish a loan exhibition of his works made before 1774 could be sent to London.

Among the splendid Copleys in the Boston exhibition a personal preference is for two: the self portrait, lent by Mrs. Gardiner Greene Hammond and the likeness of Nathaniel Hurd (1729-1777), engraver and silversmith, lent by the Cleveland Museum of Art.

That Copley had advanced beyond the colonialism of his predecessors was impressed upon the present reviewer in the conspectus offered by this memorable exhibition. The others painted like transplanted Britons. Copley, born of Irish parents, his birth, if it really was in Boston, unrecorded, became one of the first, and certainly the greatest, of the colonial artists, one whose manner and viewpoint seemed to contain a prophecy of artistic Americanism—to attempt to describe the characteristics of which would involve going far beyond the scope of the Boston Tercentenary Exhibition.

ADVERTISING, BUILDER OF TASTE*

BY EARNEST ELMO CALKINS

ONE extraordinary aspect of advertising which has been too little noted is its effect on those who use it and particularly upon the goods they make. The object of advertising is to put the best foot forward, make out the best case imaginable for the goods offered. The result is not, as one might think, misrepresentation, so much as it is a spur to the advertiser to live up to his advertising. For the first time he visions his business, his products, not as they are but as they might be. The advertising acts as a pacemaker. It lifts the business to a higher place. The result is steady improvement—in the goods, in their packaging, in their distribution and in the service behind them.

This backfire of betterment is especially marked in the physical appearance of products. The reason is obvious and natural. One of the goals at which advertising aims is attractiveness, catching and pleasing the eye. The message to be delivered must first be seen, and the readiest device is an advertisement which draws the eye by reason of its good arrangement; in short, its artistic quality. It is one of the lower confirmations of art that a good design is better for the mere trick of catching the eye than a bad one. Or, to put it differently, it takes an artist to make a work of art stand out, challenge, arrest, attract, just as it takes an artist to produce the subtler effects of his medium.

It was not long before advertising men were calling upon artists, not only picture artists but typographic artists, to aid them in giving this desirable quality to their advertisements. The practice spread to all kinds of advertising, even to that of products in themselves unbeautiful, but it was first employed for products which were intrinsically beautiful or designed to furnish beauty, where good taste in the advertising foreshadowed good taste in the product. It was a more subtle way of suggesting beauty in the goods than baldly stating the fact in the text. Suggesting a relationship between the advertising and the goods by the style of the advertisement itself became known as atmosphere, and under the expert guidance of hundreds of art directors, many good things were done. A new technique was developed in which each advertisement was the joint product of the art director, the layout man, the artist and the typographer, and none of these men worked haphazard, but each contributed his part to a finished and well-balanced whole, and some of these completed advertisements set new standards in the art of printing.

Advertising art, being flexible and assimilative, was quick to appreciate the possibilities of modernism. Realistic art had reached a dead level of excellence. It was no longer possible to make an advertisement striking, conspicuous and attractive by still pictures and realistic groups, however competently painted. Modernism offered the opportunity of expressing the inexpressible, of suggesting not so much a motor car as speed, not so much a gown as style, not so much a compact as beauty. Commonplace objects were shown in new patterns, or from new angles, and gained a fresh interest thereby, The field for inventiveness was widened; text and pictures were woven together, and the advertising pages achieved a liveliness and interest they had not hitherto revealed. Modern art was adopted by advertising before it reached industry. Color spread from advertising to goods. Now you can see reflections of it in many products and in the shops where they are sold and the factories where they are fabricated.

Even the most indifferent observer must have noticed the real excellence of much advertising matter, not only in the newspapers and magazines, but in the form of printed things. Few published books have had the care and thought that have been given to some business brochures. There is a lot of ordinary stuff and some that is atrocious, but the amount that is good in design and happy in its treatment is large enough

*An address delivered at special session, "Art and Commerce," 21st Annual Convention, The American Federation of Arts, in the auditorium of the Chamber of Commerce of the United States, Washington, D. C., May 16, 1930.

to prove several things, as is seen when the grain is separated from the chaff, as it is once a year at the exhibitions of the Art Directors' Club. The juries are artists without suspicion of commercial affiliations. Their selections give no consideration to whether the designs distinguished by gold medals or honorable mention are good advertising or not. The only question as far as the jury is concerned is: Have these designs which have proved to be good advertising also the quality which we call art? And critics and art editors confirm the opinion of the jury. So also of the showing of printing for commerce sponsored each year by the American Institute of Graphic Arts. Several of the prizes among the Bok awards are for excellence in physical appearance. All this concern about artistic quality is due to the conviction that advertising functions better when it is attractive, a comforting assurance which means that there is a selfish influence at work to increase the quantity of advertising that is good to look at.

Improving the physiognomy of advertising and the artistic ability required and the consequent bringing of artists in contact with business has had a two-fold result. Its influence has been both direct and reflex. It has directly influenced the taste of the public. It has indirectly conditioned the production of goods. Artists found it irksome to undertake designs with any modicum of beauty in them when the goods did not lend themselves to effective pictorial, artistic rendition. There was a backfire of criticism which shook factories to their foundation. Packages were redesigned, form and color given to old established commonplace articles, and machinery scrapped to give place to new tools to stamp out new shapes. It seemed reasonable that, if design and color made advertising more acceptable to the reading public, design and color would add to the salability of goods. And it was reasonable. The public mind was ripe for this move and accepted it eagerly, and more and more factories and products swept into line.

The movement was given momentum by a new merchandising device known as "styling the goods." Until recently style was confined to strictly fashion goods, things to wear mostly, "ruffs and cuffs and fardingales and things." Now the idea of style is extended to include nearly every article of human use, towels, telephones, typewriters, fountain pens, bathrooms and refrigerators as well as furniture, draperies, motor cars and radios. These articles are redesigned and colored in the modern spirit, something entirely apart from any mechanical improvement, to make them markedly new, and encourage new buying, exactly as the fashion designers make skirts longer so you can no longer be happy with your short ones. In order to make people buy more goods it is necessary to displace what they already have, still useful, but outdated, old-fashioned, obsolete. Smartness in bathrooms is an example. Instead of the cold, white, characterless environment of the old bathroom we have color and design, period or modern—though period design in bathrooms is certainly an anomaly—and the result is often beauty. And more taps, tiles, tubs and mirrors are sold than otherwise. There is sound economics behind it, too. It is not waste, as it appears on the surface. Prosperity, the prosperity of all of us, lies in the exchange of goods for money, not in the making the old things do as long as possible. But we are talking of beauty, not economy.

If we are to have beauty in a machine age it must be imposed at the top by fiat of the man who owns the machines. It cannot be imparted by the workman who has become a machine-minder no longer concerned with the design of the thing he makes. The machine impartially stamps out whatever is set for it to make, day after day, week after week. It may be good design; it may be bad. One is just as easy and just as cheap as the other. So why does it always begin with an ugly pattern? Probably because all works of man are ugly at first. The jar, the wheel, the rug, the bracelet, the reaping hook, hand-made products of an earlier age, whose shapes we admire, did not start with those graceful and seemingly inevitable forms. They were all the result of evolution over a long span of years. Being made by hand, one at a time, improvement could begin anywhere. Each successive craftsman added something.

Not so with the products of the machines. Once the pattern is set, no change can be made short of scrapping the machines. The process is instantaneous—the result permanent. The last is exactly like the first.

all the more need, then, of some influence brought to bear on the man at the top, the manufacturer, when the pattern is made. He must be impressed with the economic value of beauty to the extent of scrapping costly machine tools. He must be willing to consult artists to design his patterns. Manufacturers are doing that very thing. One has spent seventy million dollars to change his shops solely to make a better looking product.

The influence that is at work making over so many kinds of manufactured goods is the new concern with esthetics that is dominating the advertising. The men called in to redesign the product are the very artists who have been creating new techniques for the presentation of goods. Many a color scheme put forward tentatively in an advertisement has been adopted at the factory. Production is living up to its advertising, advertising designed by artists, young, alert, keenly aware of their world, who are at once practical and imaginative.

Gradually a new field is developing. The artist is beginning to design for the machine. He is combining the work of making advertisements to sell goods with that of making goods more salable. It was Jay Hambidge who gave to the Chrysler that dynamic quality which created such a furore a few years ago. Dorwin Teague, whose work has often appeared in magazine and newspaper advertisements, carries his work a step farther when he contributes a suggestion of beauty to such widely diverse products as Eastman Kodak and Auburn Car. Edward Wilson has not scorned to design a bath towel. The new vanity case of Hudnut is by Rene Clarke, as is also the very acceptable tin can for Snowdrift shortening. Simmons calls in Norman Bel Geddes to design a bed. And even so remote a product as the Acousticon, a device for the hard of hearing, has been made over by Joseph Sinel. The same revolution is going forward in thousands of factories. Such things as vacuum cleaners, hot water heaters, electrical refrigerators, granite-ware saucepans, lighting fixtures, loud speakers, locomotives, gas tanks, telephones, matches, overshoes and cameras are beginning to have as much style—that is, good taste, a combination of color and design, a pleasing working out of the envelopes of the product—as is compatible with the mass process by which it is made.

Stage craftsmen, scene painters and architects are being consulted to create dramatic backgrounds for the display of goods. When the uglier utilities of business cannot be beautified, art is used to make them disappear. Gasometers are being painted according to the principles of camouflage acquired during the war. The bottles, jars, tubes, boxes and cartons of hundreds of foods, drugs, toilet articles, perfumes, powders, pastes and creams are in the hands of artists working solely to produce a container pleasing to the eye to add color and form to the shop window, or the toilet table and kitchen shelf.

Not all use of color in industry is intended to produce beauty. Col. W. Ledyard Towle, one of the camouflage artists produced by the great war, showed General Motors how a short, stubby car could be made to look long by the artful disposition of the color. Color is employed for identification, as the markings on gas pumps or air planes; for standardization, as the fronts of Woolworth stores or the fleets of passenger trains, and for systemization, as the variously tinted cards in filing systems.

The search for some mechanical device to identify and classify color has resulted in the invention of a recording photo-electric color analyser which selects and harmonizes colors with far more accuracy than the human eye. It is the invention of Arthur C. Hardy, and is manufactured by the General Electric Company at a cost of $5,000. Artists may be skeptical as to its artistic perception, but it has its uses, such as arranging the colors on a package, or grouping differently colored articles and materials in a window display to secure the maximum effect by juxtaposition. Arthur S. Allen, color expert, has found it useful in his work for the Mohawk Carpet Mills, greatly reducing the number of tufts of colored yarn to produce certain shades, and it has also been employed with good results by the Armstrong Cork Company in their color problems.

Another invention of interest in the industrial use of color is an instrument which plays color harmonies somewhat as an organ plays sound harmonies, the colors being produced by lights thrown on a screen, which has al-

ready been found useful in special lighting effects, such as ballrooms, stage settings and window displays.

In spite of some distressing results in suddenly attempting to make over a thousand products in new shapes and shades, lacking the taste or skilled advice necessary, the effect of merely well-meant efforts has been magical, showing how ready the public is to welcome some measure of beauty in its surroundings. It was indeed the next logical step. We had ceased to be content with the mere productivity of our machines. We were no longer satisfied with the fact that the devices worked. We awoke to a conviction that we were surrounding ourselves with divers ingenious devices and contraptions that greatly eased the friction of living, but which were in the mass ugly—or, if not ugly, cold and commonplace. It was not altogether the absence of beauty. There was an oppressive utility about these things that did not harmonize with our ideas of luxury. Thus beauty, mere appearance, which has nothing to do with utility, has become a factor in making, advertising and selling goods.

A classic instance of this rising public demand and its devastating effect is the Ford car. For years after other manufacturers had sensed a desire for design in a motor car on the part of the consuming public, Ford continued to turn out his ugly, efficient model T. Ford was the manufacturer who spent seventy million dollars to scrap his old machines and install machinery for making a car styled in the modern manner, and yet in a comparatively short time he has taken up the slack and regained his loss with a car that is at least more attractive than the old one.

As I have said before, it is to be hoped that manufacturers in the search for design to beautify their products will start with a clear conception of what beauty is, especially beauty in an article of use. Beauty is original. It is found in the thing itself. Good design is never imitative. You cannot take it over from something else. You cannot take a Greek temple and make a library, a Renaissance palace and make a railway station. You may produce a beautiful and exotic building, but it will lack the deeper beauty of appropriateness. Good design is produced only by studying the article to be treated, its use, its purpose, so as to sha and color it to suggest unerringly that u and purpose. It must make the thi beautified newly significant. We are help in this if we are able to observe the beau that already exists in the industrial wor around us. We must acquire the new poi of view, aided by the undeniable affinity tha exists between some aspects of modern in dustrialism and some aspects of modern ar

It is probable that the desire for beauty o the part of the buying public and the effor to gratify that desire by manufacturers ha had much to do with the prosperous expan sion of industry in recent years. Certainl the styling of old products in the moder manner has opened new markets. It ha affected commercial architecture. Factorie and shops have taken on new and, on th whole, more pleasing aspects. More fre quently do we see such retail shops a Bullock's in Los Angeles, such offices as th Cunard Company in New York, such fac tories as the Lakeside Press in Chicago. It has given the artist a new field for his talents more profitable, more constructive, and more widely influential on public taste than any the world has known.

We must consider not only the character of the art but its distribution, the number of people affected by it. In our museums there are statues by the great sculptors of the golden age of Greece, pictures from the palettes of the greatest painters of the fifteenth and sixteenth centuries. It is right that they should be preserved and shown as examples of the highest plane attained by art in the past ages. But even in their own day these things did not reach and influence many people, nor are they today seen by many compared with the multitude of our modern population. Whatever there may be of beauty or good taste in advertisements, and in the products so plentifully distributed by mass production, is brought to the attention of millions, not occasionally, but all the time. An exotic art cloistered in museums can never be a vital factor in modern life compared with that which springs from the daily interests of a people, its greatest interests, its most absorbing occupations. There can be no argument as to whether a shortening advertisement by Rene Clarke is a better work of art than a Madonna by Botticelli or a motor car by Jay Hambidge is greater

ıan a Hermes by Praxiteles, or a book illstration by Rockwell Kent is more precious ıan a print by Albrecht Dürer. The imortant thing is whether there is enough eauty in these modern commercial designs awaken some sense of taste in millions of inds with which they are bound to come ıto contact, and offset in some measure the gliness and spiritual poverty of much of ıis modern machine environment. Few ill ever see the painting, the statue or the rint, and could not relate it to their lives if hey did.

If we are to have beauty it must grow out f our modern industrial civilization, it must ıave vitality, it must be a natural expresion of our age as the art of Greece was of heirs, and not something imposed from the ast which has no meaning to us. A really eautiful factory building is worth more, has nore influence on us today, than a museum ull of the choicest art of antiquity. The ne is at least vital, living, and the mere fact f its existence is precursor of others. The ther is dead, inert, exotic, preserved for the urious eyes of those of us who have the nterest to examine it, but which we have no hope of equalling, to say nothing of surpassing. Each age must work out its own beauty from its own environment. Hence the advent of modernism into modern industrial production is a portentious omen.

The artist has at last found a field of work in this modern world worthy of his talent and full of promise for all of us. Industrial art is as natural and logical an expression of this age as was religious art of the fifteenth century. The artist depicts what people believe in most. In the middle ages the church and war were the only big business. The church was the powerful influence, the one that dominated men's minds and conditioned their thinking. It naturally drew art to its propaganda, as it drew wealth, politics and literature.

Do not fall into the natural error of thinking that religious art, because it was religious, was necessarily a higher form of art on that account. Whatever heights it attained was due to the greatness of the artists, not the sacredness of their subjects. Indeed the world is poorer because so many of the best painters were too much concerned with imaginary conceptions—Madonnas, Descents, Annunciations, lives of the saints—instead of depicting the life around them. Then we might have had both pictures and records. The Dutch school is far more interesting for that reason. We owe our only portrait of Dante to the happy chance that Giotto was his friend, and are beholden to the unknown illuminator of the Ellsmere manuscript for our only likeness of Chaucer. I would rather have an authentic picture of Dante or Chaucer than an imaginary picture of Christ.

The number of religious pictures in the galleries of Europe is appalling. In spite of the genius of sculptors and painters, the monotony detracts from the interest. But the church was then the only profitable field for the artist. There was a market for triptychs and altar pieces. There was also the added spur to the more devout, such as the monastic painters, that such works contributed to their own salvation. Such was the inspiration of the Lippo Lippis, Fra Angelicos and Bartolommeos, and many outside the religious orders were animated by the same belief.

But most of these early artists—and this includes the greatest of all, Michael Angelo, Titian, Leonardo da Vinci, Benvenuto Cellini, Raphael—were concerned with a market for their works and catered to the spirit of their age. The church or its princes were the patrons, or perhaps some big Roman or Florentine butter-and-egg man, disturbed at the memory of his shadier transactions, commissioned pictures or sculptures to square things with Heaven. Do not misunderstand me. I am not being disrespectful to the great art of the past. But there was nothing in the subjects themselves which made it great. All that matters was the attitude of the artist toward his work. A great artist will produce great work under any circumstances. Business can be and may be as stimulating a patron of the arts as the cardinals, prelates and popes who represented the church in the fifteenth century. Contemporary art was applied art in the sense that it was the result of commissions from customers. Any art which grows out of our daily life and fits in with our daily needs is more important to us than the work of the past.

There is no practical difference between, say, Pinturicchio's history of Pius II on the church walls at Sienna and Ezra Winter's

glory of the age of sail in the New York offices of the Cunard Line, and certainly none between Perugino's frescoes in the Cambio at Perugia and the murals by Boardman Robinson in the Kauffman department store at Pittsburgh, except the ability and attitude of the artists.

All we need is artists great enough for the work. The opportunity is here. We have made a prosperous world with our machines, but it is still an ugly one. The next step is to beautify it. The only patron who is disposed to pay for that beautification is business. And art supported by business has within itself the seeds of perpetuation. If beautiful things are more profitable to the makers than ugly things, as I believe they are, then we can confidently hope for the artistic betterment of our physical environment. Business is the dominant force. It has the power to create beauty, and it beginning to experiment with it. It significant that one of the largest and mo enlightened of our great industrial corpo tions, the General Electric Company, h established a permanent Committee Beauty to study its products with the obje of improving their design. It is not aft all whether we can turn backward to t simpler beauty of a more primitive age, b whether we can have beauty in this o modern industrial age, not exotic beau collected from the past and hung on th walls of museums, not even academ beauty, the works of modern artists hu on the walls of our homes, but beauty our visual world, in our landscapes, o architecture and the tools and furnitu with which we perform the operation living.

A GREAT ART CRITIC—HALDANE MACFALL

BY W. G. BLAIKIE MURDOCH

THE death of Major Haldane Macfall was a very serious loss to art. He entered the British army in his early youth, and his regiment was quartered for a while in the West Indies. He served in the West African campaign towards the close of the nineteenth century, and, suffering from a tropical disease in the course of the hostilities, he retired from military service when his rank was still only that of second lieutenant. Becoming enthusiastic about painting, he was for a time an art-student in Paris; and presently he went to London, where the rest of his life was mainly spent. He never actually became a professional painter, his work with the brush, and in allied spheres, being chiefly though not exclusively done as a pastime. Turning to the pen as a means of livelihood, he contributed, to the periodical press, critiques of the current exhibitions of pictures; and it is interesting to recall that things written by him in that field engaged the attention of Whistler. If Macfall never quite gave up journalistic criticism, the writing of books on art subjects gradually became his real preoccupation and mode of sustenance. He was past sixty on the outbreak of the Great War, but he returned to the army; and although he was not sent to the front, h proved himself an efficient officer, whenc his acquisition of the rank of major. O his death, the newspapers throughout Grea Britain did little more than mention th event, the writers of the obituaries bein seemingly unaware how numerous and ho diverse were the things he had brought forth But across the Atlantic there come whisper that Major Macfall has some keen devotee in the United States.

As a painter in oils, Haldane worked i portraiture, in landscape, and in still-life He essayed lithography and woodcut; h was fond of doing drawings for *ex-libri* plates; and he engaged in the illustration o books, as also in the fashioning of devices fo the adornment of their covers. When h wrote a biography of Francois Boucher, h yielded for the dress of the volume a white- and-gold design which appropriately echoes French applied art of the Boucher period He was particularly devoted to all the char- acteristic things of that time, whether wrought in France or elsewhere. And an affinity with the typical works of the eight- eenth century is stamped upon numerous if not most of his creations in pictorial realms. For example, the beautiful *Portrait of the*

rtist's Wife, so rich in memories of Romney. t is common to say that the artist and the an of culture are two widely different peole; and it is usual to support those words y observing that, whereas the artist exresses the strongest emotions he experinces in life, the man of culture leaves that ale untold and merely produces a mirror of is scholarship. Viewing Macfall in the ght of that creed, it may fairly be owned hat he was very far from masterly. But if is art is too reminiscent, what a legion of deas he crystallized in it, and what a lively magination was his! No strong draughtsman, he evidenced, nevertheless, a most harming nimbleness in drawing. And this lement, along with his sound grasp of deign, renders many of his things delightully decorative.

In likelihood, there was no journalistic critic of Haldane Macfall's day nearly so well versed in modern art as he. As year followed year, and painting and the like evolved, he kept himself informed as to the nature of the developments going forward in different parts of the world. Hardly was anything of merit attained anywhere before he had a ripe acquaintance with the achievement. Nor would it be easy to say which he loved more, beauty of technique or strength of personal accent. Mr. Gordon Craig, Mr. J. D. Ferguson, and Mr. S. J. Peploe are fine artists whom Haldane was one of the earliest to praise; and he claimed homage for Lovat Fraser long before that gifted person's name had the big familiarity it now has. A most vivacious biography of Sir Henry Irving came from Macfall's pen, symbol of his deep interest in dramatic art. His novel, *Jezebel Pettyfer*, resulted from his stay in the West Indies, the scenes being principally laid there; and the tale is memorable by reason of the shrewd, inquiring spirit which illuminates the pages. The author's other novel, *The Masterfolk*, was in some degree the outcome of his experiences as an art-student in Paris, for the doings of such people are prominent in the book. Here, again, there is abundant shrewdness; and there is shown a most remarkable sympathy with characters widely different from each other. But perhaps Macfall's books on pictorial art were the true crown of his exploits.

His little study of Whistler would appear to have been the first volume, consecrated exclusively to that master, round whom a library had gradually grown up. The author's great fondness for the seventeen-hundreds did not find expression only in the biography of Boucher already mentioned; for he wrote also the life of Fragonard, and that of Vigee le Brun, while among his best works is *French Pastellists of the 18th Century*. Keenly devoted to Aubrey Beardsley, he produced a monograph on that strange personality. And although Major Macfall's *History of Painting* is in eight volumes it is one of those very few books which might advantageously have been a little longer.

Viewing these numerous writings as a whole, it may be said that the author's scholarship was by no means exact. It was not his way to learn anything more thoroughly than other people had learned it, and so to cast fresh light upon the matter. But he marked well that pictures form a huge chronicle which throws open the thought of the ages. And he was wisely preoccupied much with showing forth the psychic relations of given groups of artists to the temper of their time and country. If sometimes his wording had a beauty as of Stevenson, he frequently wrote with a force as of Carlyle. And it is not difficult to conceive Homer, or Sir Walter Scott, taking delight in some of Haldane's vivid descriptions of matters historical. "To know is nothing, to imagine is everything," says Anatole France, and his happy phrase is curiously apposite with regard to Macfall. Here was a man who, having imagined instead of merely known those bygone epochs he wrote about, did indeed seem to have been personally acquainted with the Old Masters whose doings he recounted.

Haldane Macfall as a man was like nothing if not his own writings. In contrast from many literati, his spoken words had the vivacity of his written words. If catholicity was salient in his vast output, as historian and critic of art, so was he keenly appreciative of such gifts as his friends had, however different from his own those gifts were. He was endlessly on the alert for the doing of generous actions, and there must be many people who feel that few men who wrote so well as he, and drew so delightfully, were dowered with a character as beautiful as his. Hail and farewell!



THE ARMISTICE

MURAL PAINTING BY EUGENE SAVAGE

Elks National Memorial, Chicago, Illinois

The central figure in this composition represents The Madonna who is stopping contending forces. Truth is seen in the left-hand corner of the picture, chained to a gun-carriage. One group of soldiers is rising from a trench, the other gives expression to rejoicing. Each factor has its symbolic meaning



PATHS OF PEACE

MURAL PAINTING BY EUGENE SAVAGE

Elks National Memorial, Chicago, Illinois

In representing the activities of Peace the artist has shown in the lower right-hand corner of the canvas two figures planting in apparent adversity and visioning the fruition of their hopes in the harvest pageant depicted above, the whole a complete allegory



THE PLAYMAKERS ON TOUR IN CAROLINA MOUNTAINS

THE CAROLINA PLAYMAKERS

Their Contribution to American Art

BY EDITH J. R. ISAACS

AWHILE ago a large, heavily laden truck landed in front of the McMillen Theatre of Columbia University and unloaded its cargo. This was neither brick and mortar to build new dormitories, nor coal for the college furnaces, nor books for the library shelves, but instead something more constructive than new buildings, as warming as coal, as stimulating to the imagination as good books.

What the truck held was a load of young players from the South, with the scenery and costumes and properties for the series of plays they were bringing up to illustrate to New York, not only the sort of playwriting that is done in the University of North Carolina under the direction of Frederick H. Koch but the sort of play material that has lain dormant for years in that rich district of hills and valleys, of farms and mills and mountain feuds and silences.

These Carolina Playmakers have been an important factor of the Little Theatre movement in America almost since it began. They have been one of the most successful as well as one of the most liberally featured of the University departments of dramatic education. They have their own Playmakers Theatre. Over and over again the story has been told of the material they di covered in Carolina history and turned int plays, some more and some less good; of Pa Green, author of *In Abraham's Bosom,* Pulitzer prize winner, who started with the and who has always been an active part their organization; of their going out on tou to carry Carolina plays to the towns an hamlets in the state where spoken dram had never been heard, and where, in tow halls and schoolhouses and meeting room crowded to the doors, the audiences thre up their enthusiastic hats and caps an hurled nickels and dimes and quarters t the stage as an indication of their unusua pleasure and approval.

All of this is interesting and, in a huma way, stirring. It is useful propaganda, bot for the possibilities of the Little Theatr (which we prefer to call the Tributar Theatre) and of educational dramatic work But what does it really mean to art i America? What can it be made to mean given such homely and realistic subjects a these on the Carolina Playmakers' program

The No 'Count Boy: A Comedy of Negr Life, by Paul Green.

Scene: Immediately before a Negro cabi in eastern North Carolina.



THE PLAYMAKERS' THEATRE, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

THE FIRST STATE-OWNED THEATRE IN AMERICA TO BE DEVOTED TO THE MAKING OF ITS OWN NATIVE DRAMA



THE FOREST THEATRE USED BY THE CAROLINA PLAYMAKERS FOR OUTDOOR PERFORMANCES

Professor Frederick H. Koch, Director, is seen seated on the slope



SCENE FROM A MOUNTAIN COMEDY, "A SHOTGUN SPLICIN'," BY GERTRUDE WILSON COFFI
The author is the gossipy postmistress standing in the doorway

Job's Kinfolks: A play of the Mill People, by Loretto Carroll Bailey.

Scene: The Living-room of Kate Meadow's house in Rutters Hollow, owned by a cotton mill on the edge of a town in the Piedmont section of North Carolina.

Magnolia's Man: A play of Mountain Characters, by Gertrude Wilson Coffin.

Scene: A village on a branch line of the Southern railroad, west of Asheville, N. C Mis' Tish's sitting-room.

These little plays, written and acted by amateurs, what have they to say as an expression of modern life that compares with the work of the painter, the graver, the sculptor? What is there of completion or hope of completion in them, of technique or of high personal expression to make them art at all?



SCENE FROM "GRAVEYARD SHIFT," A PLAY OF FACTORY WORKERS BY EDITH DASEKING



SCENE FROM "MAGNOLIA'S MAN," MOUNTAIN COMEDY BY GERTRUDE WILSON COFFIN
The author playing the part of "Miss Tish," the village dressmaker

It is an interesting question, particularly since, all over America today, men and women who contribute to the life of the theatre and who call themselves theatre artists—playwrights, directors, actors, designers—are asking to have the theatre admitted to the high company of the arts from which it has been excluded ever since the beginnings of American life, ever since our Puritan ancestors made their first laws declare that the theatre was "the devil's antechamber" and actors were "the caterpillars of the Commonwealth." There should be no theatre in America, they said; and for centuries, so far as any real or native art of the theatre was concerned, their word was kept. What, then, to go back to our question, have the Tributary Theatres, with their little plays and their Folk playmaking, to contribute to American art? What material



SCENE FROM "HOLLYHOCKS," A NEW ENGLAND FOLK-PLAY BY JOSEPH FOX



SCENE FROM "THE NO 'COUNT BOY" BY PAUL GREEN
Howard Bailey as "Enos," and Phoebe Harding as "Phedie"



A MOUNTAIN WEDDING SCENE FROM "LIGHTED CANDLES," PLAY OF THE CAROLINA HIGHLANDS
BY MARGARET BLAND

they create? How do they select from ? How do they arrange, so that it follows e known paths of art? Here is the answer. a brilliant study of the problems of merican art, which dropped almost unoticed into the first issue of the *Carolina lay Book*, in January, 1928 (and which ould well repay reprinting in full), Paul reen wrote these paragraphs:

"From its beginning, three hundred years go, until the present, North Carolina has ade no lasting contribution to the art of e world. Several millions of people have ved and died here, and no one has set himelf aside in high-minded and intelligent deotion to record a single one of these lives or to propound in the devious ways of art ny of the hopes, struggles, disappointments nd attainments that made up the sum of heir existence. . . .

"What material we have had and put to o use! Material for music, poems, pictures, novels, songs—matter for dreams. But we've had no dreamers. Where is the man? Where are the men? Come out of your hiding-place. Strike up the harps; let the bands play. Where shall we find him who shall light up the struggles of our people? Who will tell of the builders, the roadmakers, the pioneers, the builders of cities, of railroads? Their records stand unsupported in themselves. Let them have their place in story and song—in the illumination of art. These are high-sounding phrases, but they have some meaning, I hope. Who among us has told of the lonesome seashore, of the early settlers along that ocean, of the wrecks and disasters there? Nobody. Along the empty sand-banks lie rotting ribs of many a ship, the disappearing records of struggle and death. In that wide and barren land of sand and battered trees there are symbols of man and his bravery, enough to move an army. And yet through all these years they have failed to touch the heart of a single North Carolinian. I mean touch him so that he has had to cry out. And the light and darkness among those sounds and shallows there, and the wonders in the sky above. Where is our painter? He is not yet born, or he is away from home. Maybe he is in Greenwich Village talking of essences and formations. Ride among the sand-hills in the evening. Who has painted a sunset in Moore County? Nobody. Walter Page came home to see it before he died. He cared enough for that. Who else will care and make it his business to speak to the brethren in the valley? Little men, big men, where are you hiding? . . . Who has sung of our mountains? Spring or autumn, they cry for a voice. One Wordsworth among them would carry inspiration to millions before the curtain came down. Who tells the romance of the farmer's life among his tobacco, his cotton and his corn? Nobody. And the negro and his life that was and is to be? I hear no answer. Or the great winter migration of John Smith and his family in search of a better home over there in Sampson or up in Harnett or down in Pender?—all the roll of the chosen ones. Who recounts the drama of the country doctor and his fight against ignorance and poverty, flies and dysentery and typhoid fever; his devotion to the needy in freeze and flood? Who has told his story? Nobody. And the matters of statecraft and politics, an epic tale of wisdom and gentleness, of cunning and graft, of bribery and dealings at the pie-counter? Where is our Balzac or Tolstoi or Hauptmann? Asleep or gone on a journey. The dinner-bell rings, the house burns down, but no one comes. . . . It is too painfully evident then that everywhere around us, both here and yonder, is work for willing hands to do, hands that will shape and build to the finer uses of a living art.

". . . And so I for one hold that all this burst of writing and talk—this work of the Carolina Playmakers, the putting out of new magazines, the writing of more books, the founding of dramatic clubs, study groups, clubs and more clubs, discussion and re-discussion—all is good. These are working along with and in a sound way are supplementing the schools and colleges; they are gradually making literature and other forms of art, things of concern with us generally and are serving to help us get our eyes open. And don't we need it? We need to stir our will-power, revivify our senses, shake our minds out of their deadness. Rise and shine, as the Negroes sing. And the more we shine the more power we have to shine—that's our blessed miracle."

Nobody could put into better words than that the need there is in America to create, or perhaps one should say to re-create and to illumine the material for art which lies in



SCENE FROM "JOB'S KINFOLKS," PLAY OF MILL WORKERS, BY LORETTA CARROLL BAILEY
The young authoress taking the part of "Kezzie," the aged grandmother

our historic and our living records. Nobody could better define the way in which the theatre can serve as the seed-bed not only for its own artists but for literature and painting and sculpture as well.

As to the plays themselves and their actual aesthetic value to a theater that is trying to find itself, there are many things to be said. The fact that the material comes out of the soil, that the impetus to use it comes from the young playwrights themselves, gives the plays a certain very definite value, as a release for the artistic impulse of the generation; but it does not, of course, necessarily make them good plays. And it is true that the majority are not such plays as will find their way to the shelves of even the briefest immortality.

But it is one of the notable things in the history of the world's theater that its greatest plays, the works of the Greeks, of Shakespeare, of Lope, of Molière, have been made not from fresh material but from material that has been used and re-used, ploughed up and ploughed under over and over again, until it has become a part of the dramatic soil and the dramatic consciousness of the race and has come out apparently fresh and aesthetically complete through the mind of some dramatic genius.

That is the permanent value, both to the theatre and to the other arts, of the material with which these young Playmakers are fertilizing and enriching the land. It is not all, however. To have created a poet-playwright like Paul Green is justification enough for any organization. What he has added to the theatre is already obvious at the beginning of his career. We have not begun to estimate yet what he has added to American poetry, to subjects and new rhythms for American music. I recommend him to the attention of the fine arts.

And there are others following his footsteps. A part of the truck-load that was unloaded at the McMillen Theatre contained the scenery and costumes for *Job's Kinfolks*, a three-act play of the mill towns in North Carolina, which had grown up through two years of living and study, out of a one-act play, by the same author. So these plays and these playwrights feed themselves and feed each other. They grow by their own endeavor. And as they

are growing in North Carolina, so they are developing in Tributary Theatres, in college workshops, in Community Playhouses, in almost every state of the Union. It is not difficult, yet, to measure their achievement; but their potential power can only be measured by our faith in the cause they serve, expressed in our cooperation.

Frederick Koch, in his introduction to the third volume of Carolina Folk Plays, puts their contribution plainly, when he says:

"We have cherished the *locality*, believing that if the locality were interpreted faithfully it might show us the way to the universal. For if we can see the lives of those about us with understanding—with imagination—why may we not interpret that life in significant images for all? It was so with the Greeks before us, and with our own English forebears. It has been so in all lasting art. It should be so for us here in America."



GATTIERES (*Color wood-block*) NORMA BASSETT HALL

AMERICAN BLOCK PRINTS

BY C. A. SEWARD

THAT there has been an amazing development during recent years among our artists in the making of woodblock prints is a fact to which we all agree.

This fact, as evidenced by the Annual American Block Print Exhibition at Wichita, Kansas, as well as by similar exhibitions elsewhere, prompts one to wonder just how it has all come about so apparently unobserved by the average individual until it has burst upon us in full flower.

The development of isolated cases seems typical of the craft in general. Several very significant factors seem to assert strongly their influential forces in this growing means of artistic expression.



THE OLD ROAD *(Color wood-block)* FRANCES H. GEARHART

First of all, there comes a period in the development of every artist when he seeks new avenues of expression.

The nature of the woodblock, with its ease of accessibility and execution, has an appealing charm that captivates most artists who love the simple directness of its message.

Unlike the Japanese, whose beautiful prints were the results of the co-labor of artist, block cutter and printer, our American artist has been forced to carry on the whole process with his own hands. This alone has been a tremendously important factor in the development of the art, and particularly along the lines of individual expression, in technique, in design and execution.

In an exhibition of woodblock prints today, one is confronted with almost as many methods as there are artists represented, demonstrating conclusively a freedom of the medium that is not always to be found in works of art produced by other methods.

There is another avenue through which much good has been contributed, not only in a technical way but also in appreciation. This avenue is our educational system with its departments of art and craft instruction leading from the grade schools through our universities and schools of fine arts. It is a fortunate thing for the future of our aesthetic culture that we have had educators with a vision and a realization that some knowledge of art is quite important in any well-rounded life.

Through this avenue many present-day print-makers had their spark of genius fanned into a flame by the knowledge acquired through their brief contact with wood or linoleum block cutting at some time along their journey through the channels of our complex educational system.

To make good prints requires not only skill, a knowledge of materials and technical details, but also something distinctly to say, and our artists are finding abundance of



ALONG A WEST INDIES STREET CHARLES A. WILLIMOVSKY



SMOKY VALLEY HOMESTEAD BIRGER SANDZEN



ALONG THE CANAL — HERBERT PULLINGER

material especially suited to the woodblock method in our everyday life and our landscapes.

The simple directness of the medium has been an important factor in the development of our feeling for design, and many artists who prefer other mediums of expression find that some experience with the woodblock has been beneficial to them on account of this simple directness. Thanks to some of our stronger and more daring adventurers, the art is no longer confined entirely to the naturalistic nor even to the two dimensional but is reaching out into a broader more fully developed art each year.

The modern woodcut is no longer an imitation Dürer or a feeble parody of the Japanese color print, but a strong, stalwart, healthy child, born of the creative spirit of the modern American artist and quite capable of saying some convincing things to those whose love of things beautiful, both visually and spiritually, seems quite indispensable.

Almost any cultural community may now boast of its woodblock artist who sends regularly to the national exhibitions.

The art centers long ago have ceased to timidly schedule exhibitions of woodblock prints, but now regard them as one of our strongest mediums of expression. Exhibitions are now held annually in many of our important cities. The Annual American Block Print Exhibition held each year at Wichita, Kansas, under the direction of the Wichita Art Association, is, so far as we know, the largest and most important one held in the Middle West.

It was begun timidly at first by inviting a few known print-makers to exhibit, but the idea found such a ready response from both the artist who contributed and the laymen who came to see the exhibition, that last year it was found necessary to limit the number of entries to be made by only one artist to four prints.

The accompanying illustrations give evidence of the strong character of the Wichita exhibition, where many of the finest woodblock prints produced in America are to be found each year.

The first exhibition was confined largely to color prints, but that restriction was



ON THE ROAD TO THE PUEBLO C. A. SEWARD

removed to permit of a more representative exhibition.

The special invitation has also been eliminated, and any American Block Printmaker is now privileged to send to this exhibition.

The attendance is not confined locally but extends to adjoining communities as well. Sufficient requests have been received to warrant sending the exhibition on a circuit of the larger cities in Kansas where Art Associations or Chapters of the American Federation of Arts are already functioning.

This would seem to indicate that the public is becoming more and more interested in cultural pursuits.

It is gratifying to both the artists and laymen whose cooperation has made these exhibitions possible, to witness so cordial a reception from a public whose past interest has been centered largely around wheat and oil, and whose more recent commercial accomplishment is the production of more than 25 per cent of the country's aircraft.

The Third Annual Exhibition of Block Prints was held by the Wichita Art Association last spring and evidenced further progress in the art. Most of the prints included in this exhibition had never before been shown in the middle west. Wichita art lovers have, through these exhibitions, come to know the works of many of our leading print makers, but their interest is invariably quickened by seeing old friends expressing themselves in new terms, often more convincing and virile than usual.

It is worth noting also in this connection that this particular art is being practiced not in one but many sections of this country; and that through this medium more than others the artists seem to find expression which is markedly individual and truly nationalistic; witness in California the works of Frances Gearhardt and Pedro Lemos, in Santa Fe that of Gustave Baumann, in Kansas Mrs. Hall's and Birger Sandzen's, in the east Rockwell Kent, Lankes, Nason, Alice Huger Smith and others already mentioned, while among Americans making splendid success in Japanese and other foreign subjects are Bertha Lum and Lilian Miller.

FREE ART CLASSES FOR GRADE CHILDREN

BY A. G. PELICAN
Director, Milwaukee Art Institute

ONE of the greatest pleasures which children experience is that which is manifested in their ability to construct or create things.

When the creative urge is directed into the proper channels so that the children are given an opportunity to be inspired and to work under the direction of enthusiastic and capable teachers the results are often remarkable.

The evidences that there is much latent talent among the children throughout America is so overwhelming as to leave little doubt about it. From Settlement Houses, from rural communities, from museums which work with children, from schools and other institutions come reports of an ever-increasing interest and desire for art work by the children.

The manner in which the demand for opportunities to give expression to this creative instinct has been met varies considerably and is by no means confined only to children, but also includes such adult groups as Business Men's Sketch Classes, Women's Craft Classes, etc.

While it is true that the art work in the public school is constantly improving and, although the work offered is excellent in many respects, the physical limitations imposed upon the average grade teacher are such that it is utterly impossible to cope with certain types of art work which require both time and equipment.

In order to offer additional opportunities, most Art Institutes in America offer free classes in art appreciation and also in creative work. The majority of these classes are so organized as to consider only the more talented and adept pupils, and in some cases an endorsement by the principal and the teacher is made necessary as a prerequisite for admission to these special classes. Another feature is that attendance is often mandatory in order that there may be assurance of a place in the class.

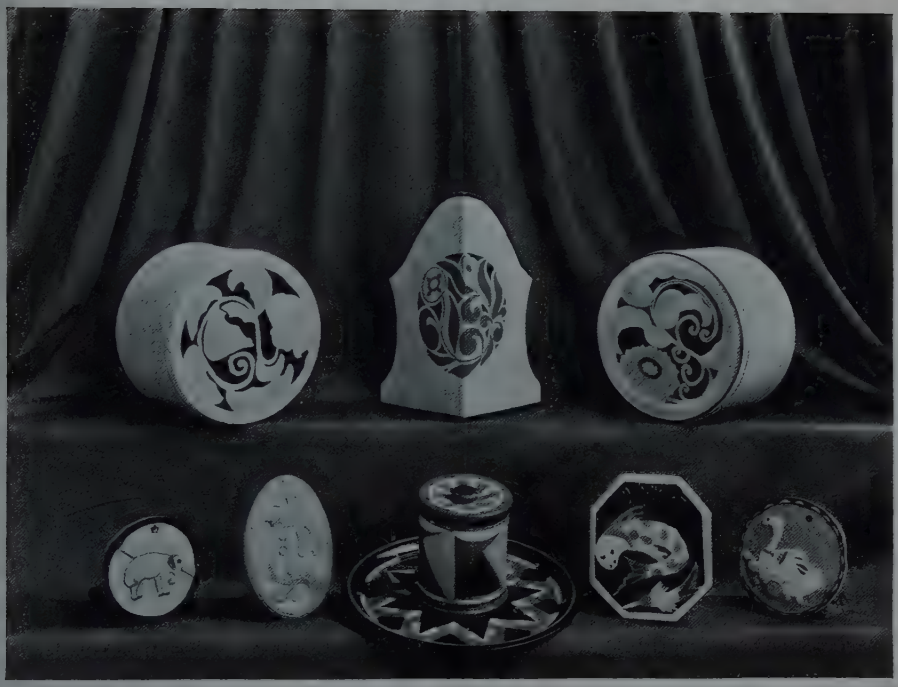
At the Milwaukee Art Institute the procedure has been somewhat different, but with excellent results. No requirements or prerequisites of any kind are demanded and attendance is optional. Occasionally there are a few students who drop out, but at least they have had the opportunity to investigate for themselves as to what it is all about.

Quite frequently a student is advised to observe the different groups before signing up for a course. Three types of work are offered: (*a*) Drawing; (*b*) Modelling; (*c*) Craft Work. In none of these classes is the primary object one of discovering and developing artists; that is secondary. The primary object is to interest the students in some phase of art activity which will be of interest to them and which will give them happiness and an opportunity for desirable and useful form of recreative leisure. It can be readily seen that in this kind of organization there can be little or no place for coercion or strict discipline. Full attendance in the classes depends entirely on the ability of the teacher to maintain the interest of the children.

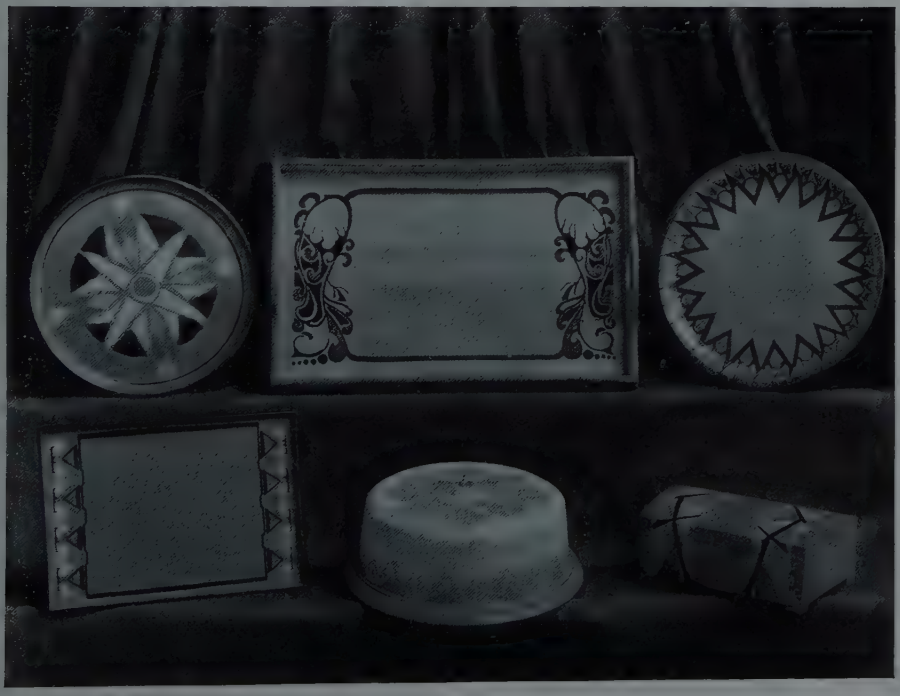
One of the important by-products, or, as the educators term it, "Concomitant learning," is the silent influence of the exhibitions which the children see and which vary considerably from month to month.

So far, no attempt has been made to measure results or outcomes, mainly because of lack of facilities and partly because we are more interested in helping them to solve problems than in testing their ability to solve problems.

In the drawing class, which is held in the Auditorium, the class consists of from 200 to 300 children from the fifth to the eighth grade. If we had only twelve or fourteen talented children in a small group, we could probably attempt to follow the splendid example set by Professor Cizek of Vienna and endeavor to secure results which would be heralded as outstanding work by artist, layman and teacher. In doing this we would, however, deprive hundreds of other children of the pleasure which they now experience when they come to the drawing class. Our method has been to have a large easel on the stage with plenty of brilliant colored chalks and have the teacher organize



MADE BY GRADE STUDENTS UNDER THE DIRECTION OF MISS M. UEHLING AND MISS V. VAN ETTA IN FREE SATURDAY CLASSES, MILWAUKEE ART INSTITUTE



MADE BY GRADE STUDENTS UNDER THE DIRECTION OF MISS M. UEHLING IN FREE SATURDAY CLASSES, MILWAUKEE ART INSTITUTE



WORK BY MEMBERS OF THE SATURDAY SKETCH CLASS, MILWAUKEE ART INSTITUTE



MADE BY GRADE STUDENTS UNDER THE DIRECTION OF MISS M. UEHLING AND MISS V. VAN ETTA IN FREE SATURDAY CLASSES, MILWAUKEE ART INSTITUTE

her work in such a way that the drawing lesson has a logical as well as a psychological sequence. By drawing for and with the children, many of them discover that they can learn to draw without the need for copying poor cartoons or sentimental calendar illustrations. Certain motives are drawn in black and white and in color which the children draw as the teacher draws and they are then asked to draw them in their own way and to compose them into various themes. Occasionally, after they have acquired an elementary knowledge of drawing and design, they are told stories or certain events are dramatized for them, or puppets and museum pieces are made use of in order to encourage them to do entirely original work.

There will always be those in any class who copy and learn from the most talented students, and, while this procedure is generally condemned, it has certain advantages in large groups in that it helps to maintain the interest and also spurs some of the laggards to greater effort.

All of the classes are conducted on the principle of doing rather than just talking. That there is plenty of enthusiasm and interest is evidenced in an ever-increasing waiting list and in the fact that the youngsters often come before the Art Institute opens on cold wintry mornings to assure getting a good seat. Among the early comers are many students who do not have special art ability but who work at it constantly and who quite frequently appear to get more enjoyment out of the work than some of the more talented students.

In the modelling and craft classes, the enrollment averages between forty and fifty students partly because of lack of space and mainly because this type of work requires more individual attention.

Attendance in the morning classes is limited to students from the fifth to eighth grades, but an ever-increasing group of students make it a point to visit the Art Institute on Saturday mornings merely to see the exhibits and to watch the other students at work. A number of grade teachers also visit these classes frequently to observe and to get ideas for their own class work.

A free afternoon class for high school students and amateurs is held weekly on Saturday afternoons and has an average attendance of fifty pupils.

So popular have these Saturday classes become that there are always more students than can be accommodated not only at the Art Institute but at the State Teachers College and at the Layton Art School, which institutions also have free Saturday classes. The quotation "For human ill there is no sweeter remedy in life than craftsmanship" attributed to a fourth century Greek poet seems to bear out our own experience with the children in the Free Saturday Art Classes.



SEALS by MATEO HERNANDEZ of Spain

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BEWARE! THAT STOUT LITTLE GHOST

When Hugh Walpole visited the United States last spring he kept his eyes open. Lecturing in various cities and holding, in a few, friendly debates with Thornton Wilder, he had opportunity to meet many persons—the great, the near great, and those who had no pretensions to greatness at all. He was a much coveted guest and saw the interiors of numerous American homes. And what was the result? He himself has told in a recent number of *The Forum*.

In the midst of our Modernism he has discovered "a stout little ghost"—none other than that of "Victoria—God bless her." "I have come back, you see," she said to him, "and this is only a beginning." The first occasion of this meeting, he relates, was at a dinner party. "Paintings by Braque and Segonzac were on the walls, but in the center of the table reposed, with a ghastly pallid complacency, a pile of wax fruit under glass." "It did not seem to me at all odd," he commented, "that before the end of dinner a well-known and exceedingly modern poetess said to me: 'Do you like Tennyson? I adore him.'" In a mansion decorated in the very latest style from top to toe he again met Victoria, not perhaps in the decorations but in the hostess' own dislike to the decorations.

Mr. Walpole agrees that our own period is "no more drab or less picturesque" than Victoria's. In fact he finds it "brighter, gayer and more adventurous." "Victoria knew nothing lovelier," he declares, "than a silver airplane flying against the sun, nothing so marvelous as the strains of the Philadelphia Orchestra challenging the air for a thousand miles or more, nothing more eloquent than the tombs of the Unknown Warriors." "We are alive today," he maintains, "in the most thrilling and adventurous period that man has yet passed upon earth. And yet there is a similarity between the days of Victoria and our own. . . ." The noble purpose of the Victorian Age was "one-third noble, one-third ignorant and one-third courageous." We are today, in 1930, neither so sentimental nor so courageous; we are certainly more conceited; but after the roaring tempest of that extravagant creativeness comes the still, small voice of our own period trying to tell "*the truth, the whole truth and nothing but the truth.*" And here creep in again the sentimentalities, the hypocrisies and the rest. "*They* found their splendor in their immortal destiny. *We* are finding ours in the courage of men who, hopelessly wrecked, are clinging cynically to the bare rock."

This is the gate through which "the Old Lady" has found re-entrance. "The Round Table of King Arthur was hidden for a moment by the shining dustbin of *Ulysses*, and that green-breasted, ham-faced female of Matisse's hanging on that wall over there is closely related to the electrically illuminated wax fruit at the table center." "Creative zest is returning; romance is returning; once again men will look forward to an incredibly romantic destiny. The wheel turns full circle and the new sentiment is after all the old." "God bless Victoria!"

And as we look about us, thoughtfully, soberly, and not without a sense of humor, can we really say that Mr. Walpole is wrong? Beware!

NOTES

COMMENTS ON AMERICAN EXHIBITIONS IN EUROPE

The notable exhibition of American Art assembled by Mr. George William Eggers which was shown in Stockholm last spring under the joint auspices of the American Scandinavian Foundation and the American Federation of Arts, was later invited to and shown in Copenhagen and Munich, arrangements for the last of these three showings being made by Mr. William Henry Fox, Director of the Brooklyn Museum.

When the exhibition was on view in Munich, the *Munich Weekly* of June 14th made the following comment:

"We are told that the aim of this exhibition is to foster the relations especially in the matter of art, between Germany and America. The foreword of the catalogue definitely claims that the main object of art in general and of this exhibition in particular is to make for good will and understanding. It almost would have us believe that the exhibition was important more from the point of view of propaganda than of art.

"This at any rate is the impression we got, both from the catalogue and from the opening speeches. It was perhaps unfortunate that so much stress was laid upon this aspect of the matter. Art is art, no matter in what country it may be produced; and we do not politely return our Cezannes and Van Goghs if we contemplate a war with France. Art is universal, and we should allow no feelings of sentiment to obscure or bias our judgment.

"Judged on its own merits the exhibition was to a certain extent disappointing. Firstly, the variety was so great as to be almost chaotic; and secondly, the pictures were arranged in a misleading fashion. The main division was chronologically into rooms, further subdivision being carried out chiefly with an eye to the size of the frame; so that if one looked for a certain picture it was not always possible to find it at once.

"The main feeling underlying the conception of nearly all the masterpieces was one of longing or searching, as if the artists were continually trying to find their medium of expression and never quite succeeding. Here was a picture influenced obviously by Gainsborough, there one influenced by Manet or Greco. But none of them were quite genuine. On the contrary, the most sincere were those representing the grandeur of scenery and emotion which only the new world affords; and while admiring the conception and even the execution (for the technique in most cases was good) one could not but feel that the medium of expression is the wrong one. White America is a new world, has new ideas, new conceptions, new art. Is it too much to believe that it needs a new way of expressing itself?

"A possible solution to this problem presented itself when one visited the architectural department. Here were drawings and photos of huge, aspiring expressive houses, veritable monuments to thought, foresight and exactitude. America—and only America—can build skyscrapers. Here, then, is a new art-form! And if it is only a beginning is there any limit to the distance America may yet go?

"The most interesting pictures in the exhibition were the Indian and Mexican paintings. A group of twelve 'Santos' painted by artists of New Mexico and Arizona, circa 1750 to 1875, was especially fine in execution and coloring. One can perhaps compare their inspiration with the instinct that animated the Maya and Papuan paintings. A group of fifteen paintings by American Pueblo Indians (contemporary) showed some delightful designs and colorings.

"The exhibition was opened by Dr. Hathaway, the American Consul, who made a good speech touching upon the benefits both Germany and America were likely to acquire from such an exhibition. He was introduced by Baron von Stengel, the President of the Kunstverein, who spoke in English and in German.

"On the whole the impression one got of the exhibition was one of great talent and good-will in a slightly unsuitable milieu. But we are very grateful to the Kunstverein of Munich for giving us this exceptional opportunity of seeing such an admirable collection."

ON OUR EXHIBITION IN BUDAPEST

Somewhat similar comment was made by Hungarian critics when the exhibition assembled by the American Federation of Arts and sponsored by the Federation, in cooperation with the American-Hungarian Foundation, was shown in Budapest:

The Hungarian press gave generous space to its review, and through the thoughtful kindness of our American Minister, the Honorable Butler Wright, translations of these press notices have come to us. They are from six or seven different papers, all but one of which are regarded as conservative. Couched in extremely courteous form, in full recognition of the fact that the exhibition partook of the nature of an international exchange, and with flattering mention of individual exhibits, these reviews in every instance expressed poignant disappointment, but thinly veiled, because the showing was not what was expected of America—different from Europe, essentially original.

In order that this exhibition should be fully representative of contemporary American art it was by no means limited to the works of the traditionalists, and a number of examples of work by those who are con-

sidered "advanced" were included. Apparently it was not merely Modernism that was expected. It was something different, something essentially American—not necessarily Indians nor cowboys but something distinctive. These are some of the comments that were made:

"Judging the material in this exhibition from the standpoint of the European, we must believe that the artists represented do not belong to the Moderns because they do not go beyond the problems of the European artists of the end of the nineteenth and the beginning of the twentieth centuries, either in their problems or in their style. . . . These artists very often reach the level of their English masters, and in every respect they give evidence of sincere and honest intention. . . . But we greatly regret that, apart from these, we cannot see examples of the most recent artistic aspirations. The country which has authors like Sinclair Lewis, Sherwood Anderson and Theodore Dreiser must certainly possess painters and sculptors who, both from the standpoint of subject and outward form, adequately express the American spirit of today.

"The art of the United States is just as young, healthy and realistic as the huge country itself, though it derives most of its artistic impulse from Europe. Its young and marvelously developing culture is not affected by the spiritual crises of the old Continent. These spiritual abysses of European expressionism have really nothing in common with the sober-minded Americans. . . . America's art is based on visible reality. It does not try to find mystical solutions for the deepest problems of existence; nor is it strong enough to express its own spirituality in painting and sculpture."

In every instance the high standard of technical ability evidenced was warmly praised, but there seemed to be a feeling that this very virtue in itself had become a fault.

"It is only on well-trodden roads that one can so safely progress. The independent outbreaks of genius are not so calm and passionless." And again, "Their endeavors may be different, but their level is practically identical."

Yet this exhibition included works by such opposites as George Bellows, James Chapin, Arthur B. Davies, Eugene Higgins, Edward Hopper, Bernard Karfiol, Leon Kroll, George Luks, Jerome Myers, Maurice Prendergast, and Leopold Seyffert, Robert Spencer, Edward Redfield, Weir, Woodbury.

Still another critic said:

"Even if the representatives of the most up-to-date American art be lacking, those who are here give weighty evidence of artistic value. They are happy, well balanced, not torn asunder by war, economic crises, homelessness, poverty. Feverish dreams, struggles, doubts and ponderings are n reflected in their pictures. . . . These are t gentry of the American museums."

Attention was called to the fact that her in America we have "force and courage an initiative," that we are given to leadershi in business and enterprise but that in art w seem chiefly to follow.

"One looks in vain in this exhibition for materia life—skyscrapers, railways, motor cars, for th restless dynamics of the culture of machines, fo the harsher rhythm of modern life."

Our "tone" is soft, whatever our subjec may be. We Americans a quiet people! I our art creates this impression, there i certainly something wrong.

"Where," it was asked, "is all that throng o new men, new painters, wild and liberated young talents reared upon the atmosphere of the Ecol de Paris who carry on their own art of the New World beyond the abstraction of Europe?"

The sculpture exhibited—the work of Hunt Diederich, Leo Friedlander, John Gregory, Malvina Hoffman, Edward McCarten, Paul Manship, etc.—was found to reflect only the influence of the classical age, to have nothing to say for itself.

After viewing this disappointing array, all of the Hungarian critics turned with evident delight and relief to a supplementary exhibit of etchings by Whistler, Joseph Pennell and Donald Shaw McLaughlin borrowed from their National Gallery and private collectors, about which they enthused without reservation. By more than one Whistler was named as our greatest painter; Saint Gaudens (who was not represented) as our greatest sculptor.

Now what are we to infer from this? Is it a case of misunderstanding on the part of the critics or of shortcoming on our part?

The intention which prompted the sending of this exhibition of paintings and sculpture to Budapest was to demonstrate to the people of Hungary that our culture was not unlike their own. The demonstration has been successful but the result not what was expected. And despite the fact that we are not a new people, that our culture was rooted in the Old World, have not the people of Europe right and reason to look to us for individualistic expression, inspiring new achievement? What value, not only to ourselves but to the world at large, are our experiences? We have conquered a conti-

ent; we have set up a successful democracy; ve have developed a great and powerful ation; our inventions have revolutionized ife throughout the world. Why should not he creative spirit, which has made these achievements possible, find reflection in our art? It is a fair question.

THE ART INSTITUTE OF CHICAGO

The address to the graduating classes of the Art Institute's School this year was made by Dr. Robert Maynard Hutchins, President of the University of Chicago. Dr. Hutchins on this occasion said that he had come to believe that an appreciation of the fine arts could best be obtained through their practice. Ever increasing interest in the fine arts, he declared, was clearly discernible in our country. The Art Institute of Chicago, he thought, was responsible for a conspicuous part in this new attitude. In his own college days (which, incidentally, are not so far distant) Dr. Hutchins reminded the audience that the student who included a course of art in his studies was set down as a suspicious character. "Now," he said, "universities include courses in the history of art, and a building devoted to the fine arts is proposed for the University of Chicago. While it is probable the universities can never have in their curricula courses in the practice of the fine arts, an appreciation of them is being taught more and more. In other words, colleges teach the student to think about art, but not to create it. The chief value of an instructor is that he is able to save the time of the student. And the chief value of a school is that it contains instructors." Dr. Hutchins expressed the opinion that if the arts are to fulfill their destiny, they must achieve their progress through the character and the learning and culture of the artists themselves. "After all," he said, "the expression of what is in the artist's thought is the important thing. Two of the greatest men the world has produced, who expressed themselves through art, da Vinci and Michelangelo, had very little class room instruction, but they were men of profound genius, great enough to leave their impress upon art throughout the ages." At the conclusion of President Hutchins' address Dr. Harshe, Director of the Art Institute, introduced Mr. Frank G. Logan, Honorary Vice-President, who awarded the diplomas to the 101 graduates. Dean Charles Fabens Kelley announced the scholarship awards and the names of the graduates as they received their diplomas and certificates. There were 38 graduates in the Department of Drawing and Painting 43 in the Teacher Training Department, 14 in the Department of Industrial Arts, 4 in the Dramatic Arts Department, and 2 in the Sculpture Department.

The summer term of the School of the Art Institute opened on June 30 and continued for six weeks. This school is designed to supplement the work of the regular day school by giving an opportunity for study to those unable to attend classes during the regular season. It includes not only indoor but outdoor classes; the latter work in the parks and along the lake front.

The Art Institute has lately acquired an important canvas by Veronese. It is entitled "The Creation of Eve" and is the gift of Mr. and Mrs. Charles H. Worcester, to whom the Institute is indebted for many generous benefactions.

The Art Institute's Birch-Bartlett Collection of Modern Art is now completely catalogued in a new edition, which has recently been printed. The catalogue includes the two paintings "Mother and Children" by Gauguin, and "Au Moulin Rouge" by Toulouse Lautrec, most recently added to the collection through the gift of Mr. Frederic Clay Bartlett.

A catalogue of the Inness Collection owned by the Art Institute is also in preparation and will soon be issued. This catalogue, the first of the Inness collection to be published, will contain a reproduction of each of the paintings with descriptive matter and bibliography, giving size, year of execution, and source and date of acquisition. This collection, it will be recalled, was presented to the Art Institute in 1911 by the late Edward B. Butler.

A COMPETITIVE PRINT EXHIBITION

Much interest attaches to the announcement of the Print Club of Cleveland, Ohio, of a competitive print exhibition, in connection with which $1,000 is offered for an unpublished print. This exhibition will be held at the Cleveland Museum of Art under the



MEMORIAL

NINETY-FIRST DIVISION

BY AVARD FAIRBANKS

FORT LEWIS, WASHINGTON



DETAIL—"THE CRUSADER" AVARD FAIRBANKS
MEMORIAL NINETY-FIRST DIVISION

auspices of the Print Club, from March 15 to April 19, 1931. It will comprise only unpublished prints, but these may be in any medium. A jury will select from those shown one to be used by the Print Club for publication and distribution to its members in 1931.

The artist of the print selected will be paid $1,000 for the exclusive right to the plate, block or stone, not including the cost of printing the edition.

The prints which are not selected for publication may, if the artist wishes, be placed on sale to the public, the artist designating the price and number of impressions available. The Museum will retain a commission of 10 per cent of the sale price to help defray expenses.

Entry blanks and conditions of the competition may be obtained by addressing The Print Club, Box 2081, Station E., Cleveland, Ohio, U. S. A. Entry blanks must be returned by February 15, 1931. Prints must be in the hands of the committee by March 1, 1931.

A NOTABLE WAR MEMORIAL

There was recently dedicated at Fort Lewis, Washington, a Memorial to the Ninety-first Division, A. E. F. This Memorial, reproductions of which are published herewith, is the work of Avard Fairbanks, one of the youngest of our American sculptors to attain distinction.

The central feature of this memorial, an heroic figure of "The Crusader," represents the symbol of that type of fighting man who stands forth in a spiritual cause to the end

that right shall prevail. Just below this figure, and to the sides of the supporting pedestal, are two sentries, representing the soldier on duty and expressing the submission of individual volition to service in a national cause. The three figures in the lower group portray the welfare worker, the Red Cross Nurse and the wounded soldier—the first representing the spirit of all the organizations which rendered voluntary service during the War; the second portraying the spirit of unselfish devotion and service to humanity; and the third symbolic not only of those who were injured but of the ideals of all of the soldiers who entered the service—the ideal of self-sacrifice for a righteous cause.

Avard Fairbanks, the sculptor of this Memorial, is at present Associate Professor of Sculpture at the University of Michigan, Ann Arbor. Born at Provo, Utah, in 1897, he began his artistic training at the Art Students League, New York, under James Earle Fraser, in 1910-11. In 1917 he went to Paris and studied at the Ecole des Beaux Arts and the Colarossi Academy, and while there exhibited at the Salon. His work was interrupted by the war, after which he returned to the United States, and, in 1920, became Professor of Sculpture at the University of Oregon. Receiving a Fellowship from the Guggenheim Foundation in 1927, he went to Florence and established a studio, where he began several of his well-known sculptural works, among them the Memorial to the Ninety-first Division. This studio he still maintains, although spending the greater part of the year in this country. He was appointed to his present position at the University of Michigan in 1929, when the University's Division of Fine Arts was created.

Among Professor Fairbanks' other recent works is a Memorial to the Pioneer Mother, erected during the past year in Vancouver. He is at present completing a design for a monument to Sanford B. Dole, First President of the Hawaiian Republic and first Governor of the Territory of Hawaii.

THE PARIS PRIZE AND OTHER AWARDS

On June 26th the award of the Twenty-third Paris Prize in Architecture of the Society of Beaux-Arts Architects was made. This important prize carries with it a stipend of $3,600 and is awarded as the result of a national competition open to all citizens of the United States under twenty-seven years of age. It enables the winner to study abroad for two and a half years, also gives the privilege of admission to the first class at the Ecole des Beaux-Arts in Paris without entrance examinations, by a decree of the Minister of Public Instruction and Fine Arts of France.

The competition consists of three progressive eliminatory competitions of varying duration. The first competition required a completely rendered drawing in twelve consecutive hours for "A Peace Memorial"; the second of twenty-four hours duration required a rendered plan for "A Municipal Playground and Athletic Center for a Town of Moderate Size"; and the final competition required a sketch in thirty-six hours of a solution of a problem "A National School of Fine Arts." The competitors in the final stage were given ten weeks to develop and execute the drawings for their original sketched solution. The winner is L. B. Anderson of the Massachusetts Institute of Technology.

The Beaux-Arts Institute of Design also in June awarded for the seventh time, its Paris Prize in Sculpture. The subject of this competition was "A Decorative Wall Fountain," and the winner was Leonard Mitchell, who had been a student in the Sculpture Department of the Beaux-Arts Institute of Design for the past two years and had worked as assistant to Ulric H. Ellerhusen and Leo Friedlander. Before going to New York City from Scranton, Pennsylvania, he had several years' experience at stone cutting. This prize consisted of $1,200 for one year's study in Paris. A second place in this competition was given to Michael Lantz, third place to Ray Wever.

Edward McCartan is head of the Department of Sculpture of the Beaux-Arts Institute of Design.

A SILVA PAINTING IN A CARMEL SCHOOL

A large painting by William P. Silva of the shore at Carmel has been presented by him to a local public school. To a Carmel child, it is said, there is nothing more exhilarating than the high adventure of a morning at Carmel beach. It is a place of



CARMEL SHORE — WILLIAM P. SILVA

SUNSET SCHOOL, CARMEL, CALIFORNIA

great beauty—curving shore, sand dunes, surf, low growth and trees. To perpetuate as well as to instill the feeling of idealism among the young, Mr. Silva presented his artistic interpretation of the theme to the Sunset School. The picture shows slim boles of eucalypti on the old Powers place, where the dunes begin. Through them one sees the white shoulders of the dunes, the crescent beach, Jeffers' tower, the blue sweep of the bay. Beyond is Lobos, Point of the Wolves. Distant hills and meadows are covered with the green of spring growth. In the far distance the Santa Lucia Mountains are seen as a smoky blue mass. There is a clear green freshness about the landscape—it is Carmel in the unbelievable brightness and beauty of a clear spring afternoon. The painting is 40 x 60 inches in dimensions and has been hung in the classroom of the first grade. The unveiling took place early in June on Commencement Day.

Mr. Silva has for many years found pleasure in opening the eyes of various communities to the beauty of their environment or surroundings. One spring he visited Fort Worth, Texas, and painted for several weeks landscapes in its vicinity. Later he held an exhibition. Not only did his paintings prove a revelation to those who had long lived in Fort Worth, but the majority were acquired by private individuals and are still in Fort Worth. He has painted much in the south and in the far west, and he is never better pleased than when one of his works, through gift or purchase, goes to a public school. Mr. Silva has received honorable mention in the Paris Salon and has exhibited in the leading exhibitions held in this country. His works have been purchased in many instances for permanent collections. To his "Sunset, Point Lobos," the appreciation prize was awarded in the Southern States Art League's Tenth Annual Exhibition held in New Orleans last April.

AT GLOUCESTER

The North Shore Arts Association opened its eighth annual summer exhibition in the spacious Galleries of the organization at East Gloucester, July 5. The four hun-



LANESVILLE COVE — ALDRO T. HIBBARD

SHOWN IN ANNUAL EXHIBITION, NORTH SHORE ARTS ASSOCIATION, GLOUCESTER

dred and twenty-three oil paintings, water colors, etchings and sculpture shown average a high standard of excellence and many are contributed by well-known artists. The exhibition is not what is generally termed a modernistic one, but it is modern in the real sense of the word, full of color and vitality. Naturally the viewpoint of the artists differs widely. Mr. Breckenridge most nearly approaches the abstract in his colorful "Still Waters." Henrietta N. King's "The Studio Window" and Grace Throp Gemberling's modern "Houses by the Sea" are excellent examples of color pattern.

The picturesque North Shore of Massachusetts has afforded much inspiration, for both landscapes and marines predominate. Aldro T. Hibbard contributes three outstanding snow scenes. His "Lanesville Cove" evidences that he is capable of beholding beauty in the commonplace. The color relations of weather beaten shacks and delicate tones of snow are understandingly rendered. Frederick J. Mulhaupt's "Early Snow," Antonio Cirino's glowing "Winter Afternoon" and Sarah Kramer Glass' "Winter in Ipswich" are local in interest. The exhibition is not lacking in variety of subject, as W. Lester Stevens' virile canvas, "Winter in Gstaad," a busy street in a Scandinavian village, indicates. Harry A. Vincent has brought back from his European trip "A Street in Martigues," beautiful in color and artistic brush work.

Strong in appeal is Bertha Menzler Peyton's portrayal of "Down Essex Way," a canvas attractive in design, fresh and clean in color and full of the alluring charm of spring. Mary Nicholena MacCord sends a poetic moonlight, "Lights Across the Bay." Herman Dudley Murphy's little landscapes are always a delight. Marian P. Sloane's



GLOUCESTER HARBOR — ANTHONY THIEME

SHOWN IN ANNUAL EXHIBITION, NORTH SHORE ARTS ASSOCIATION, GLOUCESTER

personal interpretation of Vermont again brings back the cool blue shadows and peaceful valley of "Camel's Hump." Eric Hudson's strongly patterned and effective "Tug Boat," although a trifle confused in value, is one of the outstanding canvases. Other excellent landscapes are by Abbott Graves, Theresa Bernstein, Harriet Lord, Oscar Anderson, Anthony Thieme and Harry Leith-Ross.

The sea and rocky coast of Cape Ann never fail to interest artists, and there are a number of attractive marines included in the exhibition. Frederick L. Stoddard's "Snow and Surf" is a mood which is not very familiar to summer visitors. Stanley Woodward sends a virile marine and Galen Perrett two colorful studies of the sea.

The portraits and figures include the striking study of "Bettina" in black against a red background painted by Gertrude Fiske. "Thumb Box Artist," a self portrait by A. Conway Peyton, silhouetted in strong relief against the Harbor, is one of the artistic highlights of the exhibition. Tender and appealing in its charm is the figure study, "The Lavender Dress," by Ruth Anderson. Margaret Fitzhugh Browne is represented by two portraits—Henry A. Wise-Wood with his little grandson and a competent portrait of Dr. Samuel W. Stratton. John Lavalle's life-sized canvas of "Mary, Alice, Jack and Digger" awakens happy memories of childhood days. Mary F. R. Clay, John L. Batchelder Jr. and Ruth Hallock contribute individual character studies. Mention must also be made of Margaret S. Pearson's charming "Spring Morning," an oldtime interior with a figure of a young girl in ruffled green skirt.

Flowers and still life make veritable garden spots on the walls. Emma Fordyce



BETTINA — GERTRUDE FISKE
SHOWN IN ANNUAL EXHIBITION, NORTH SHORE ARTS ASSOCIATION, GLOUCESTER

Mac Rae, Polly Nordell, Nellie Littlehale Murphy, William Meyerowitz have all brilliantly recorded color impressions.

The water color group is exhilarating and sparkling. Such well-known painters as Eliot O'Hara, Irma Rene Koen, John A. Cook, Harrison Cady and Barse Miller contribute. Among the etchers many well-known names are also found: John Taylor Arms, Alfred Hutty, Gifford Beal, Reynolds Beal, A. Conway Peyton, Harrison Cady, William Meyerowitz and Albert R. Thayer.

Only fifteen entries comprise the sculpture. Prominent among them is Katherine W. Lane's "Dark Warrior," Louise Allen's "St. Francis of Assissi" in the modern spirit, Ernest Pellegrini's figure of the same Saint, Richard H. Recchia's "Symbol" and "Siren," and Philip Sears' "Sleeping Youth."

Six prizes will be awarded by vote of the artist members this year. The exhibition continues to September 6.

B. M. P.

AT ROCKPORT

Here on the very end of Cape Ann two summer exhibitions are held, one opening July 6 and the other August 6.

The former date marked the formal opening of the new exhibition hall erected by the Rockport Art Association next to its club house, the Old Tavern, a hostelry of some prominence in Revolutionary days. The gallery, 35 x 90, is well arranged and lighted.

With the opening of its new home, the Rockport Art Association, of which Aldro T. Hibbard is president, adopted a policy more rigid than had been its custom in the past, and a high standard of merit. This resulted in disappointment to some painters who in other seasons had no difficulty in getting their work passed by the jury but now were left out. Yet it resulted also in an exhibit of works which has won unstinting praise from all critics. Furthermore, at the first meeting of the season a motion by Gifford Beal, President of the Art Students'

eague of New York, to the effect that the andard of quality be kept as high as is consistent with the membership, was unanimously carried.

Noteworthy contributions to the first how, which incidentally was the Association's Tenth Annual, were: "The Harbor," y Yarnall Abbott; "Nude," by Will Davis; Fisherman and Dory," Gifford Beal; Vermont in Winter" and "Winter, Rockport," by Aldro T. Hibbard; "The Night Wind," by G. T. Margeson; "Break of Day," y Eric Hudson; "An Equinoctial," by Parker S. Perkins; "Turn in the Road," by Marian P. Sloane; "Christine," by Maurice Compris; "At Fiesole," by W. Lester Stevens; and "Eric Hudson's House," by Anthony J. Thieme.

The jury consisted of Aldro T. Hibbard, Chairman, Marian P. Sloane, Yarnall Abbott, Maruice Compris, and W. Lester Stevens.

M. E. G.

BOSTON HAPPENINGS

Fifteen Boston art schools exhibiting cooperatively duduring the summer at the Boston Art Club told the world and an occasional tourist that professional education in the fine and applied arts is having a remarkable expansion in New England. Advertising pages simultaneously are telling the same story in the national magazines. The public, institutional and private art schools of Boston seem numerous and aggressive to those whose memory goes back to 1900 and thereabout, when the Museum school, the Normal Art and two or three struggling private classes represented all of art education at the Hub. As regards the very impressive school exhibition of this summer one could wish that the elevator service to the gallery had been overwhelmed. Just that did not occur, but among the relatively few who attentively studied the serried collections were professors of art and supervisors.

As many, however, as 2,000 people a day thronged Horticultural Hall from early July to mid-August in attendance at Mayor James M. Curley's Tercentenary Art exhibition.

It may be called Mr. Curley's art show advisedly. He secured for it an appropriation of $15,000, and he opened it with an eloquent address in which he predicted S. R. O. for it. Contemporary Boston painting, sculpture and the applied arts made up an exhibition representative of the best that could be gathered in two weeks by a hard working committee. The Guild, the Art Club, the Boston Sculptors' Society and the Society of Arts and Crafts were on the firing line in force. One alcove was assigned to a special committee headed by Charles Hopkinson for a modernist section. This last was worth while if only because it gave Ernest Stock, late of London and now resident at Concord, Massachusetts, a chance, which otherwise might have been wanting, to exhibit in this Boston art exposition.

A Tercentenary exhibition of the development of American painting was current at the Fitchburg Art Centre, July 6 to August 31. This was a projection of Boston connoisseurship into the valley of the Nashua where, under the Norcross bequest, a remarkable little art museum is in process of creation. Unlike the Tercentenary display at the Boston Museum, the Fitchburg loan collection included examples of the entire three centuries. It was not notably strong in colonial painting, but in respect of the nineteenth and early twentieth century it had major works by Blakelock, Eakins, Inness, Martin, Wyant, Ranger, Thayer, Waterman, Sargent, besides a scattering of canvases by some of our prominent living American artists. The neighborly policy of the Worcester and Boston museums in lending freely was of evident aid in preparing an exhibition such as Fitchburg, Massachusetts, had not seen before.

The one event of international moment in a summer of Tercentenary and other art celebrations was the public opening in early August at the Museum of Fine Arts of a gallery containing a large portal from a Romanesque church at Uncastillo, Navarre, Spain. The opportunity to secure this great sculptured gateway, enriched by many carvings, came two or three years ago. In view of the present policy regarding such exportations of the governments of France, Spain, Italy and other countries such a chance will not normally occur again. It is understood that the portal was removed from its Spanish situs in the nineteenth century. Professor Kingsley Porter, who has studied the installation, carefully places it as of the

early thirteenth century. It admirably complements the Spanish chapel from Catalonia, re-erected at the museum a few years since.

While the Museum of Fine Arts was placing the last supports under the heavy Spanish portal to secure its stability the management negotiated for permanent possession of an extraordinary collection of batiks and other textiles from Java, Bali, Sumatra and other East Indian islands, lent for the summer. These depictions of Buddhist and Brahmin motives on cotton and silk belong to the major Asiatic arts of whose Hindu, Chinese and Japanese schools the Museum is, of course, a favored repository. The collection is one to make Greenwich Village green with envy.

The "stone room" at the Museum has been eloquent for a second summer of local interest in the French post-impressionists. From the collections of generous lenders have come Van Gogh's ultra-blue postman of Arles; a very French Frenchwoman depicted by Cezanne; two nice little riverside landscapes by Seurat; a striking still-life by Renoir, and other souvenirs of the artistic impulse which preceded modernism.

F. W. C.

THE PENLAND WEAVERS

We have in this country, it is said, no peasant art, but our native weavers in the mountain districts of Virginia, North Carolina and Tennessee are producing work of this character. Weaving was originally employed in these districts as a necessity. With the advent of machine-made material at moderate cost the looms were for a time pushed aside and forgotten. But in recent years they have been brought out and again put into use, to the advantage of the weavers and of those who delight in the possession and use of fabrics fine in design as well as workmanship.

The Appalachian School in Penland, North Carolina, has a most effective and interesting Department of Fireside Industries. Five years ago not a loom was in use in that vicinity. Some had been chopped up for kindling wood. Now many have been brought out and are steadily running. The weaving industry here was started just as an educational measure to give the rising generation knowledge of and respect for the work of their grandmothers. The work was beg with one loom but has been so success that it has spread extensively. The weave come from many miles away each Wedne day of the week, bringing their finish work, receiving criticism and instructio The new weaver learns to design patterns, thread up a loom. All prepare the materi for the special weaving that they are to in their own homes. The work is done e tirely in the home. The weavers make, f themselves and for their children, dresses a coats, and it is said that the young girls wi have been taught to weave are makin enviable records in high school and in co lege.

During the past year sixty-four weaver have taken part in the work which center at the Appalachian School, and the wome in this small mountain community earne through their weaving, last year six thousan dollars. The total sales amounted to ove seventeen thousand dollars, much of it goin back into materials, equipment, and manage ment. Some of the weavers in the bus season earn thirty dollars a week. Th returns from the weaving help with the fam ily budget, make possible additions and im provements to the homes, and help in edu cating the sons and daughters. Through i art has been brought into the lives of thes people, fellowship has been promoted, and a new meaning given to life.

THE HUNTINGTON LIBRARY AND ART GALLERY

The Henry E. Huntington Library and Art Gallery at San Marino, California, has undertaken the preparation and subsequent publication of a special catalogue of the British paintings in its collection. This work is being conducted by Mr. C. H. Collins Baker, Surveyor of the King's Pictures and Keeper and Secretary of the National Gallery in London, who has come to the United States on the invitation of the Trustees of the Huntington Library and Art Gallery to do this work.

An important service, though not generally recognized, is being rendered by the Huntington Library in the improvement of international relations and especially between England and the United States. Scholarship, like art, makes little of national distinctions. The work of a scholar or of an

tist, if it is worthy of recognition, is generally appreciated by his fellows everywhere, even though their respective countries may ve divergent, or even antagonistic, commercial or economic interests.

A great deal has been said and written of e regret, and even resentment, in England nd Europe over the literary and art treasres that have been coming to the United tates. The transfer is simply one of the cidents of changing conditions—in this se, primarily the result of the growing comercial and financial importance of America. he Huntington Library is a "research brary." Owing to the rarity of its mateal, it is attracting scholars from all over the nited States and from England and the ontinent as well. But for every scholar nat comes to work at the Huntington ibrary, scores of persons come to see the xhibitions of literary and art treasures. To he average person some concrete object, uch as a book, a manuscript, and above all picture, means much more than any mount of reading in his effort to visualize he life of another people and of another ime.

While the library, with its extraordinary ollection of books and manuscripts, is perhaps the more important feature of Mr. Huntington's great gift, the collection of British portraits of the eighteenth century s much better known to the great majority of the people. These portraits, over forty n number, include what are commonly regarded as the masterpieces of Sir Joshua Reynolds, Thomas Gainsborough, and Sir Thomas Lawrence, with almost equally famous pictures by Sir Henry Raeburn, George Romney, and John Hoppner. These are the things that most visitors wish first o see, and through them they obtain some dea of one very important phase of the life nd civilization that have had so important n influence upon our own.

It is these British portraits together with number of figure groups and landscapes hat Mr. Baker has come to catalogue; and when the catalogue is prepared for publicaion, Sir Charles Holmes, the former Direcor of the National Gallery, will write the ntroduction. The Trustees have long had n mind the preparation of this catalogue, and fter considering all possibilities they have nvited Mr. Collins Baker and Sir Charles Holmes to prepare it, believing that they have thus secured the very best persons to make a catalogue worthy of this remarkable collection of paintings. Besides having a distinguished position, Mr. Baker has made a reputation for himself in cataloguing various collections. He has previously catalogued in the United States the collection of the Ann Mary Brown Museum of Providence, Rhode Island, and the Frick Collection in New York.

RAILROADS AS ART PATRONS

A collection of fourteen paintings of famous ships, each of the type known to fame as "the Yankee Clipper," and by artists of distinction was exhibited at the Grand Central Art Galleries, New York, in June. All of these fourteen paintings are the property of the New York, New Haven and Hartford Railroad and have since been installed in the cars of its two "Clipper" trains. These trains, which were put in operation last March for the first time, make the run between Boston and New York in four hours and forty-five minutes. Each car which is a unit thereof has been named after a famous ship, such as the "Flying Cloud," "Lightning," "Surprise," "Flying Fish," "Game Cock," etc.

The painters of these pictures are John P. Benson, brother of Frank W. Benson, member of the Guild of Boston Artists, and well known not only as a painter of ships but as a mural painter; Gordon Grant, whose painting of the "*Constitution*" was reproduced by the Navy Department and used to raise the funds for saving "*Old Ironsides*"; Charles Robert Patterson, whose ship paintings are included in many important galleries and collections; and Frank V. Smith, who spent his boyhood in and on Buzzard's Bay, has sailed all kinds of craft off the New England coast, and has exhibited his works at the Art Institute of Chicago, in Omaha, Oberlin and other places. His panel for the Grosse Point Yacht Club, Detroit, of the clipper ships *Sea Witch, Typhoon* and *Raven* racing, has attracted much favorable attention. In addition to these, three other artists have made contribution—Lars Thorsen, born in Norway in 1876, who went to sea at the age of fifteen, four times rounded the Horn, and for the last ten years has given his entire



'LIGHTNING" JOHN P. BENSON

SHOWN IN EXHIBITION "FOURTEEN FAMOUS CLIPPER SHIPS," GRAND CENTRAL ART GALLERIES, NEW YORK
PAINTED FOR THE "YANKEE CLIPPER" TRAIN N. Y., N. H. & H. R. R.

attention to paintings of boats; John B. Whiting, author and illustrator, whose story of the *Alabama* is told and illustrated in his "Trail of Fire"; and finally Charles J. A. Wilson, who was born in Scotland in 1880 and came to this country when a boy, and who works principally in water color.

The Clipper Ship exhibition brings to mind the active part that railroads are taking, or have taken, in the development of art, not by way of propaganda but as incidental to progress. On the Pennsylvania Railroad for a number of years all Pullman diners printed on the backs of their menus and distributed to all patrons a little account of the development of some one particular city on the route of the train on which the traveler was riding. In every instance these summaries made special mention of the art museum or some art development, and in many instances these were the features illustrated on the cover. Lately the Pennsylvania Railroad has given wide publicity, through its advertising, to the development of Washington, illustrating the model for the development of the Triangle (for which Congress has appropriated enormous sums, a building project of gigantic proportions sponsored and directed by the Secretary of the Treasury) helping to fix in the public mind the importance of making Washington the most beautiful capital in the world.

The Santa Fe Railroad has made large contribution through the architectural design of its stations and station hotels. The Burlington Road is putting into effect at the present time extensive landscape projects improving its entire right of way; and almost all of the railroads are employing artists to design their posters, which they are upholding to a high artistic standard.

THE AMERICAN WING AND THE NATION'S BUSINESS

The following, under the caption "Colonial Art in Favor," recently appeared as an editorial in the *New York Times:*

"Fame of the 'American Wing' of the Metropolitan Museum of Art spread as soon as the beautiful examples of



"STAG HOUND" GORDON GRANT
SHOWN IN EXHIBITION "FOURTEEN FAMOUS CLIPPER SHIPS," GRAND CENTRAL ART GALLERIES, NEW YORK
PAINTED FOR THE "YANKEE CLIPPER" TRAIN N. Y., N. H. & H. R. R.

early American interiors and furniture were put on exhibition. It will surprise many to learn that already this collection has affected styles in furniture-making throughout the country, and that even the large manufacturers admit a growing demand for furniture based on 'early American' designs. So important is this trend that *The Nation's Business*, which, as the official magazine of the U. S. Chamber of Commerce, makes its appeal primarily to business men, has a long and well-illustrated interview with Mr. Robert W. de Forest, explaining the demands made on the Museum by designers and manufacturers.

"This article gains interest from the medium in which it is published as well as from its contents. If the renaissance of Colonial art were of concern only to a small group, *The Nation's Business* would not give it so much space. But, as Mr. de Forest states, the demands on the Museum are such that it has established a division devoted to 'industrial contact,' and not only encourages individuals to copy old designs but advises manufacturers concerning styles.

"When first it was reported that copies were being made of some of the pieces in the 'American Wing' people said that this was nothing but a new phase of the craze for antiquities. It was customary to sneer at those who sought replicas, as if there were something discreditable in having a copy of a fine bit of furniture. But this 'craze' has grown into a definite revival and is reflected in a wide interest in early American designs of all sorts. Most significant of all is it that the designs are being readapted, so that new furniture is made which is based on the best of the old but is by no means pure imitation.

"This is the same process that has been repeated in the past. Artists tiring of current designs have gone back to an earlier period and given new life to old designs by shaping them to new needs. Such was notably the case during the Italian and the French Renaissance, and, again, when the furniture-makers of Napoleon's day turned once more to Greece for inspiration. The new furniture does not re-create the old craftsmanship of the early cabinetmakers and carvers who put such loving care into

their work. But the influence of those early artists persists in the new forms. Thanks to machinery, hundreds of thousands are now beginning to appreciate the best in the 'early American' styles where otherwise only hundreds could have had the privilege. So long as a great institution like the Metropolitan Museum of Art is willing and able to cooperate with industries in matters of design, the new birth of Colonial art will continue to spread its influence."

It is an interesting fact, and one worthy of mention, that since the opening of the Metropolitan Museum's American Wing the majority of the art museums in this country have established Early American rooms, notably those of Boston, Philadelphia and St. Louis. The Detroit Institute of Arts held during the past spring a notable loan exhibition of American Colonial and Early Federal Art, from which a number of works of interest and importance were acquired for the Colonial Department of its American Section. These were principally furniture made in the Colonies during the seventeenth century, and were presented, in many instances, by friends and patrons of the Institute. Thus the so-called "industrial" arts are taking their place with those called "fine," not only in the mind of the museum curator but of the general public.

THE CARNEGIE'S NEXT INTERNATIONAL

The Twenty-ninth International Exhibition of the Carnegie Institute, Pittsburgh, will be held from October 16 to December 7. The American Committee of Selection for this exhibition will consist of Charles Burchfield, Emil Carlsen, Bernard Karfiol, Ross Moffett and Horatio Walker. Three of these artists, Karfiol, Carlsen and Moffett, will also serve with three European artists on the Jury of Award. The American Committee will meet first in New York on September 11, and at Pittsburgh on September 22, for the purpose of passing on paintings submitted by American artists. The Jury of Award will meet in Pittsburgh on September 23, at which time the recipients of the Carnegie prizes and of the Albert C. Lehman prize and purchase fund will be decided upon.

Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute, returned in June from a four-months sojourn in Europe during which time he selected some 300 paintings for the foreign section of the exhibition. These will come from fourteen European nations. This year for the first time since 1914, the exhibition will include a group of paintings by Russian artists, Guillaume Lerolle, European representative of the Carnegie Institute, having visited Russia and made a selection of works for this purpose.

Mr. Saint-Gaudens, speaking on his return of the present state of art in Europe, said: "European art today is ruled by youth. Few of the older artists are holding their own. The young artists, especially in Italy, are re-learning that drawing is essential to making artistic expression understandable. English art is good and solid, and typically representative of the English race, which is in no great hurry to get anywhere else. The English artists are holding to their academic traditions." It is his opinion that French art is at present in a less tranquil state than that of the other nations, though there is no question, he says, that France has had, and has at this moment, a greater effect on modern art than any other nation. "France," he said, "has had her epochs of greatness, and epochs of rather hit-or-miss, and the present one is of the latter kind, with the indication that France is headed for another era of great prosperity."

Germany, on the other hand, he says, "has its feet under itself perhaps more than any other European nation, but not in a way that is particularly good for art, though it is interesting to note that the Germans associate art with all phases of life." Spain, Mr. Saint-Gaudens observed, "is in an intensely interesting state. It is distinctly prosperous. Its art as its real inner life is still ruled by tradition."

ART OF THE DARK AGES

This month I am going to devote my attention mainly to two current London exhibitions, which are themselves of remarkable interest, and in a way complementary. The one is at a club of which I am myself a member, and which has long been famous for its fine private exhibitions: but when I heard of "Art in the Dark Ages of Europe" at the Burlington Fine Arts Club I must confess that I thought we were in for another dull show, like that of the

navy, which was in no way worthy of Britain's great tradition of sea-power. On the contrary, however, the "Dark Ages" have turned out wonderfully luminous and have attracted many visitors and much attention.

The actual spacing and set-out in the large gallery is effective; for the marvelous treasure from a Lombard Chieftain's grave (Case 7) arrests the eye at once. Gold and iron are the materials here in use; but gold of the purest quality, and lavishly displayed, worked into strange rich Lombard patterns, into which even rude figures are introduced. The helmet, dagger, sword and collar, even the spearhead and spur are rich with gold, and on the shield is an immense boss of solid gold: the actual value of gold itself must amount to many thousands (I should guess about £50,000) of pounds. The Lombards poured into Italy under Alboin about A. D. 568, and this must have been from the plunder of what was left of Imperial Rome; their tombs are found as far south as Assisi, and it may be doubted whether even the tomb of the terrible Attila himself, king of the Huns, will show, when discovered, more treasure than this.

Monster-headed posts finely carved in wood come from Oseberg on Oslo fiord, and belong to Viking art; while the curious Scythian stags—one in electron and silver, another in pure gold—belong to recent excavations in Hungary. The influence of Greek art may be traced here, and we are told that "the stag is the work of barbarian craftsmen in imitation of Greek stags," but a point I wish to make before leaving this subject is the remarkable way in which patterns extend through these dark ages. Take, for instance, the brooches, many of which appear here from Celtic sources: but a lady to whom I was showing these was herself wearing one of identical design in silver, with the same hoop and attachment, which she had herself bought from an Arab in north Africa near the desert; and a gentleman with us referred to a similar brooch found actually in Peru. Lastly I come to the illuminated missals, some of which are very fine in decoration, examples being the "capitula" (from Tours?) with its dedication to "Karolus Dei gratia," and the "Aldhelmus de Virginitate," with a beautiful pen-line drawing of St. Aldhelm presenting his book to the Abbess of Barking, attended by her nuns. My general conclusion here is that the tradition of classic art survived even through these "Dark Ages"—in these books of the monasteries, and without, in this turbulent epoch of war and invasion, in the tradition of beautiful decorative design.

On the other hand The Middle Ages were really creative; and we find this in the interesting display of "English Mediaeval Art" being shown this summer in the Victoria and Albert Museum. The point to remember here is that the English monasteries were the richest in the world; and, but for their destruction by Henry VIII, we should now have buildings, as fine as our cathedrals or colleges at Oxford or Cambridge, scattered throughout England. The special beauty of the work now being shown lies in the illuminated books—psalters, missals, early Bibles—and in the rich and exquisite embroidery; and both these features connect themselves with the religious houses. The material and color of the embroideries—silks on red velvet or dark blues, often illustrated with figures finely carried through—altar frontals, jewelled mitres, chasubles and dalmatics, lift the veil from a whole world of exquisite religious art creation which, with the new religion, passed into oblivion; nor less so the psalters, the Winchester Bible (from Winchester Cathedral) and the leaf from a Bible, with scenes from the Story of David (J. Pierpont Morgan collection). Only this month a new find here is that of eight panels of "Little Martyrdoms" found at St. Martin's by the Town Clerk of Westminster. It seems probable that these are Flemish, by some follower of Roger van der Weyden, but the suggestion has been very properly made that they might be added to the Mediaeval Art Exhibition at South Kensington.

S. B.

BERLIN NOTES

A number of important exhibitions are to be seen in Berlin this summer. In addition to the Academy of Fine Arts exhibition, reported last month, the Berlin Secession shows its spring exhibition, consisting of aquarelles, pastels and tempera paintings, designs and a few works in sculpture. One of the well known members of the group is Lesser Ury, represented by a self-portrait

full of vitality. Interesting portraits by Rudolf Grossmann and E. W. Nay are characteristic in design and psychic content. A majority of the entries are landscapes, including the pastels of E. Klossowski, another dean of the Secession, who has lived for some years in southern France. The fine aquarelles by Eugen Spiro of Breton subjects are painted in a cold high key. Still life, too, is depicted, in aquarrelle and pastel. Flowers by Mrs. Annot, a relative of Menzel, by Wolf Röhricht, and Ernst Stern are especially noteworthy. The majority of works exhibited are quick sketches, delightful in their spontaneity.

The Association of Berlin Artists opened in the Künstlerhaus a very attractive exhibition: "Sport as a Factor of Culture." Every type of sport is shown in pictures and sculpture, the movement of bodies in sunlight and air being a favorite subject with modern artists. There are also two great projects of stadia for German cities and photographs of buildings already erected for athletic purposes. Mural paintings for gymnasia and sculptures of sports for public places are juxtaposed with works of art which merely reflect artists' impressions of sports.

The celebration of the centennial anniversary of the Berlin Museum will take place on October 1 and 2. Art lovers and scientists from all parts of the world are expected. On the first day, a festival will be held in the Aula of the Berlin University for those of the public interested in arts and science. On the second day, the new museum buildings, including the "German Museum," the "Pergamon Museum," and the "Museum of Anterior Asia," will be dedicated. There is a possibility that the new group of buildings, founded by the late Wilhelm von Bode, will receive his name as "Bode-Museum," as proposed by Mr. A. Donath, the well-known editor of the *Kunstwanderer*.

Ambroise Vollard, the famous author and editor, is publishing a new edition of the hundred fables of La Fontaine, illustrated by Marc Chagell. The Flechtheim gallery, Berlin, W., recently exhibited these hundred water colors by Chagell, who in his characteristic fantastic manner reproduces all the short scenes of the fables in vivid colors; in some of them he stresses the oriental character of the fables. Devoid of realism, these pictures are to be regarded more as independent work than as subordinat illustrations.

The German Art Association was organ ized to promote the sale of modern works art, to assist contemporary artists. Arrang ments permit pictures and sculpture to b paid for in installments, and permanent ex hibitions are on view at the Art Association rooms in the Berlin Schloss. Thus the pub lic is enabled to acquire works of contemp orary artists without great sacrifice, whil the artists are given the opportunity to exhi bit jury-free and without expense. Lately the Art Association has opened an exhibi tion under the title, "The Man of Today," in which men and women are depicted work ing, engaging in sports and otherwise divert ing themselves, and all social problems are discussed with brush and chisel. The exhi bition is not only interesting in theme, but also in the quality of the painting and sculp ture offered to the public.

DORA LANDAU.

PARIS NOTES

The great event of the season is, of course, the Delacroix exposition at the Louvre, which lasted two months, June and July. It was not a "one-man show," it was a one-man museum! One immense room and several smaller ones were filled with about 250 paintings, a few of them as large as frescoes, and 660 watercolors, pastels, engravings and drawings. Many American collections—including the Palmer, Vanderbilt, Hill and Wildenstein groups—contributed over twenty Delacroix, and nearly all the museums of the art world aided. This great effort bore effective fruit, and the result was overwhelming. For the first time this greatest romantic painter of the nineteenth century, founder of the modern school of painting (1798-1863), was seen in the full strength of his universal, highly cultured genius. In Delacroix the perfect technique of a great artist was allied to a strong and disciplined mind. This is evident in the range of his subjects—from Shakespeare to Morocco, from Greek history to French, from the Crusades down to his own time. He painted nature; his landscapes are superb; mankind; his portraits are highly distinguished, and the characters in his dramatic groups astonishing; if ever a man's soul was painted, it is realized in this portrait of Chopin; he painted ani-

aals and still life and produced masterpiece fter masterpiece. There is a "Lion Hunt" om which light and life spring like water om a fountain.

But I quote, by permission, from a letter om Abbé Ernest Dimnet concerning this xhibition: "What we see in this enormous isplay is the admixture of industry and nality habitual to genius. Sketch-books re there, covered with masterly designs, nd many pictures are accompanied by their irst 'states,' All show immense knowledge nd observation; one—a whirlwind of red ouches, a preparatory sketch of two lions ttacking men and horses—could be the gem f any gallery. Another characteristic of hese innumerable exhibits is their richness f color, and another even more striking is heir variety. Delacroix frequently recalls Rembrandt or Rubens, whose red he has entirely annexed; one violinist might be by Manet; three trees on a tiny canvas anticipate the early work of Corot at his best; another small picture strangely puts you in mind of Van Gogh; Barye never showed the souls of the great cats in his bronze pieces better than Delacroix in his rich deep tones; and there is a 'Degas' there too, so much more beautiful than any nude made by Degas himself. One realizes that Delacroix loved all he touched, and that a soul enriched with every gift delighted in every bit of this prodigious production. 'Beauty,' says a MS. note of this artist, 'is the delight of a high and delicately trained imagination.' These words explain the feeling of enchantment left by this unique exposition." . . .

Louis Boilly (1761-1845) was well represented at the Seligman Gallery by a room full of his paintings and drawings. The society known as "Les Amis du Carnavalet" (Museum), was responsible for this exhibition, collected from the Boillys in the Paris museums, private collections, and the Chaix-d'Est-Ange collection at St. Omer. Boilly was a student and portrayer of the life of his time—scenes in cabarets, on the streets of Paris, a few ideal landscapes, and many portraits, all small and finely done. An interest-drawing is that of his friend Houdon's studio. The paintings are, almost without exception, in tones of brown,—"Les Petites Coquettes," a charming group of children; "Ah, ça ira," a lady and child with a fire and a cat in the background; "Le Prefere," a child embraced while another shows jealousy, in which the satin of the lady's gown is exquisitely painted. A famous picture is "La Vaccine," an admirable study of a doctor surrounded by rather frightened mothers and children. In some of his drawings Boilly approaches Daumier in graphic strength and psychology.

A new and interesting American painter, James G. Bailey, exhibited about 58 paintings at the Knoedler Gallery in the Place Vendôme. Scenes in America, France, Norway and Roumania are painted with unusual freshness of color, and with poetry in the conception and handling. Mr. Bailey's is a very personal talent, and its expression seductive. A very successful treatment of misty mornings and evenings, with the charm of rather eighteenth-century blues, attracts the observer even when somewhat satiated with pictures in art-overflowing Paris. The curious part of this exhibition is the fact that the painter is an ex-diplomat who has been *charge-d'affaires* in American embassies and legations in many countries, and who only really began to paint about five years ago, though for forty years he had been studying the art he loved.

Another American artist, Anne Lee, exhibited 45 etchings and drawings at the *Galerie de Seine*. She has an original, imaginative, decorative gift, modern in its indifference to anatomy. A peculiarity of her method is the use of arbitrary shadows across the faces, which oddly enough enhance the force of expression.

Bernard Harrison's exhibition at the *Galerie Ecalle* showed his usual refinement and distinction of coloring and expression in Italian and French subjects.

Louise Morgan Sill.

An Art Map of New England on which the cities and towns holding summer exhibitions or having notable permanent collections of art on view are marked by red circles was issued, early in the summer, by the Macbeth Gallery, New York, for the benefit of its patrons and others interested. There were no less than thirty places indicated—an excellent showing. It is not the first time, however, that the Macbeths have put American art on the map. They have been at it for over forty years.

BOOK REVIEWS

JOHN TAYLOR ARMS. Vol. V, American Etchers Series. The Crafton Collection, Inc., New York, publishers. Price, $2.50.

At intervals during the past two or more years the publishers of this book have issued seven similar volumes each dedicated to the work of a single distinguished American etcher. In the order of publication they are as follows: Ernest D. Roth, N. A., Alfred Hutty, Childe Hassam, N. A., Philip Kappel, John Taylor Arms, Arthur Heintzelman, and George Elbert Burr. The last three have come from the press almost simultaneously. In each instance seventy-five copies of the book containing an original etching signed by the artist were printed on hand-made paper, bound in natural linen and sold through advance subscription at additional price. The popular edition is identical with the edition de luxe with the exception of the original work, and is sold at a price within the reach of almost all. The books are set in Goudy Garamond, and the reproductions printed by the aquatone process at the press of Edward Stern and Company, Philadelphia. They are fine examples of the best printing and book making.

In the volume now under review, "John Taylor Arms," the introduction is an exception to the rule, being by the artist himself. It is not, obviously, an appraisal, as in other instances, of the artist's work by a critic, but a statement by him of his attitude toward his work, of his aims and purposes, a knowledge of which gives us better insight into the work and leaves us free to judge for ourselves the measure of success which the artist has achieved.

What Mr. Arms says is both enlightening and interesting. He professes, in the first place, a profound regard for knowledge of the technical resources of the medium through which an artist endeavors to express himself. "I have always believed," he says, "that every true artist, however great or however limited his gifts, should devote himself to mastering the vocabulary of his art before he can hope adequately to express his ideas." He tells then of his own preference for architectural subjects, due, in part, to his training as an architect. It was the Gothic architecture of France which first allured him. To etching the cathedrals and churches of France, with digressions into the well-loved hill towns of Italy and the sterner, but no less beautiful regions of Spain, he has given himself wholeheartedly since 1924. "In these great buildings," he maintains, "truth and beauty have flowered as in no other monuments erected by the hand of man." And so he goes back to them every year, and "every year knows and loves them better."

In conclusion Mr. Arms gives what is his creed as an artist. It is this: "To keep your mind open and your imagination fresh, to feel your subject deeply and learn to express it beautifully, to realize the importance of hard work and daily to put that realization into effect, to look first for the good in the work of your fellow artists before you seek the faults, to be uncompromisingly true to your ideals, to know yourself and always to be yourself." And he adds, "If an artist travel such a path he may not attain to a great goal, but it will be the highest that lies within his powers to reach."

A list of 146 etched plates produced between 1915 and the end of 1929 is given. Twelve of these plates are beautifully reproduced. Among the reproductions are "The Gothic Spirit," which is in the British Museum; "Le Penseur de Notre Dame," in the United States National Museum; "From the Ponte Vecchio," from a proof in the collection of Frank G. Kennedy, Jr.; "Arch of the Conca, Perugia," from a print in the Los Angeles Museum of History, Science and Art; "Lace in Stone, Rouen Cathedral," from a proof in the Bibliotheque Nationale, France; "Gothic Glory, Sens Cathedral," and "Basilica of the Madeleine, Vézelay," both of which are likewise in the Bibliotheque—all amazing examples of keen observation, almost faultless draftsmanship and sensitive rendering.

ART IN ENGLAND, 1821-1837, by William T. Whitley. The Macmillan Company, New York, Publishers. Price, $9.00.

This is a continuation of Mr. Whitley's story of art in England begun in "Artists and Their Friends in England, 1700-1799," and continued in "Art in England, 1800-1820."

This brings the history up to the beginning of the Victorian era and deals with the period during which the National Gallery was established. It is an intimate and delightful history full of informing and unusual facts, a chronicle compiled from original sources—letters, newspapers, and other publications of the period, throwing new light on the development of art interest in England. The accounts given of the great auction sales of that period are extremely interesting, and therein one finds items with regard to paintings, world famous today, some of which have come to live in America in these later days.

Apparently the world does not change, or at least human characteristics remain the same from generation to generation. Incidents in connection with founding of the National Gallery, with the changes of presidents of the Royal Academy, with great sales such as that at Fonthill Abbey, the home of William Beckford, sound like a repeat of history, as though they might indeed have happened in our own day and generation. But to read of them as in the past is of lively interest, and not a little wisdom can be garnered in the reading, wisdom later to be applied in connection with current experiences.

For its informative character, its charming style and delightful contents we commend this book most heartily to lovers of art, collectors, and museum directors.

THE ILLUSTRATED MANUSCRIPTS OF PRUDENTIUS, by Helen Woodruff. Harvard University Press, Cambridge, Mass., publisher.

A study leading to this publication was undertaken by the writer as Fellow of the Archaeological Institute in Mediaeval and Renaissance Archaeology. It takes under consideration, as essentially it must, the work of the late Richard Stettiner, "Die Illustrierten Prudentiushandschriften," published with illustration in 1895 and republished in 1905, and brings the investigation up to date in the light of information now available. A new stemma is substituted for the development of the illustrations, to date and place some of the intermediate lost archetypes, and to introduce a new theory regarding the date, origin and character of the original. The study is limited to a consideration of the illustrations of the "Psychomachia." Aurelius Prudentius Clemens, whose illustrated manuscripts are here under consideration, was born about 348 in Spain near the Pyrenees, but his "Psychomachia" dates from the last years of his life.

ART PRINCIPLES IN PRACTICE FOR THE STUDENT AND LAYMAN IN ART, by Henry Rankin Poore, N.A. G. P. Putnam's Sons, New York, publisher. Price, $4.00.

The approach to the subject of art, be it of yesterday, today or tomorrow, is strewn with a litter of practical questions which can be answered only by a recourse to the principles out of which art springs. The judgment of today, founded upon the newer art of today, is necessarily the day's judgment, stabilized as it is by the day's fashion—fashion, the most broken reed on which any innovation may rest. When this is withdrawn it may perchance stand without support but only through a strength which fashion knew not of. It must of necessity have linked itself with the immutable principles of art. The principles of art occupy the same position in aesthetics as does the code and ethics in law, and art makes real progress when its principles are conserved; it falls upon evil days when these are violated. It is the discussion of these principles and their use and practice that this book gives us. It is a book by an artist about art—thoughtful, significant and exceedingly logical and well expressed—just what, in the present state of bewilderment, many will find helpful and stabilizing. Another well-known artist, Irving R. Wiles, has said of this book, "I have read nothing that compares with it in clear explanation of qualities in painting."

MODERN ART SERIES of portfolios of plates compiled by Pedro J. Lemos: SCULPTURE AND POTTERY; ART OF THE BOOK; and ETCHINGS AND BLOCKPRINTS. Published by The Davis Press, Inc., 44 Portland Street, Worcester, Mass. Price, $3 each.

These three portfolios complete the Modern Art Series, the first seven of which were commended in these columns in July. Like those, the present portfolios are composed of 36 plates each, 4 in full colors. "Art of the Book" contains not only illustrations in various media, but also examples of fine bindings and typography.

IN MEMORIAM

FRANK ALVAH PARSONS

Frank Alvah Parsons held for many years a unique place in American art, and his death, which occurred in New York in May, constituted a serious loss.

Mr. Parsons' contribution to the field of art was chiefly in the department of education, and was two-fold. As the head of the New York School of Fine and Applied Art, many students, year after year, came under his influence and instruction; through his lectures to art associations and institutions throughout the country he reached, on the other hand, a wide public and carried on, from year to year, an extraodinary propaganda for art among adults. For the benefit of the students in his school and for his audiences throughout the country he gathered a great amount of interesting and valuable material which he published in book form, one on Interior Decoration, one on the Evolution and Design of Dress.

As a lecturer Mr. Parsons had not only a way which was essentially his own but extraordinary mannerisms, well calculated, however, to reach and hold his audience. He was one of the few who not only laid down precept but actually taught, who through his instruction enabled his hearers to apply the principles which he placed within their grasp. His lectures on Interior Decoration have done an enormous amount to improve the taste of persons, especially women, home makers, throughout the eastern portion of the United States. He was a born teacher.

In Mr. Parsons were combined, to an extraordinary degree, love of art and business enterprise. The way in which he built up the New York School of Fine and Applied Art, extended its courses, established a branch school in Paris, procured for his students many and extraordinary privileges, and not only made ends meet but made the work remunerative for himself and his associates was remarkable. There was nothing of the sentimentalist about Mr. Parsons, but his love of beauty and his desire to spread appreciation dominated his life. Testifying to his right-mindedness and generosity of spirit is the fact that he not only in his will left his school to his associate, Mr. Odom, but the major portion of his earnings, with the statement that this disposition was only just, owing to the fact that it wa through Mr. Odom's assistance that succe had been won, the money earned. A fi and generous tribute! That Mr. Odom an his associates will successfully carry on th New York School of Fine and Applied A there is no reason to doubt, but, as all wi agree, there is none to take Mr. Parson place on the lecture platform or in of his man other far-reaching activities.

L. M.

ITEMS

George William Eggers has recently re signed the Directorship of the Worcester Ar Museum to become Head of the Departmen of Fine Arts of the College of the City o New York.

Lulu F. Miller, for a number of years Di rector of the Hackley Gallery of Fine Arts Muskegon, Michigan, has resigned, an Frank Atwood Almy, formerly Secretary o the Art Institute of Omaha, Nebraska, ha been appointed to fill the vacancy.

Professor Charles R. Richards, for som years Director of the Division of Industria Arts of the General Education Board, ha retired from this position and is now asso ciated with the Museums of the Peaceful Arts, New York City.

Harry Neyland, for nineteen years Directo of the Swain Free School of Design, New Bedford, has recently resigned from this post, in order to devote more of his time to creative work—painting and modeling.

An International Conference of Experts, organized by the International Museum Office, International Institute of Intellectual Cooperation, League of Nations, will be held at Rome from October 13 to 17, to discuss problems concerned with the scientific examination, conservation and restoration of works of art.

The most distinguished authorities on these questions in the different countries will take part in this conference.

The papers read at the Conference will be followed by practical demonstrations.

For all further particulars application should be made to M. Foundoukidis, Secretary of the International Museum Office, International Institute of Intellectual Cooperation, 2 rue de Montpensier, Paris.

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